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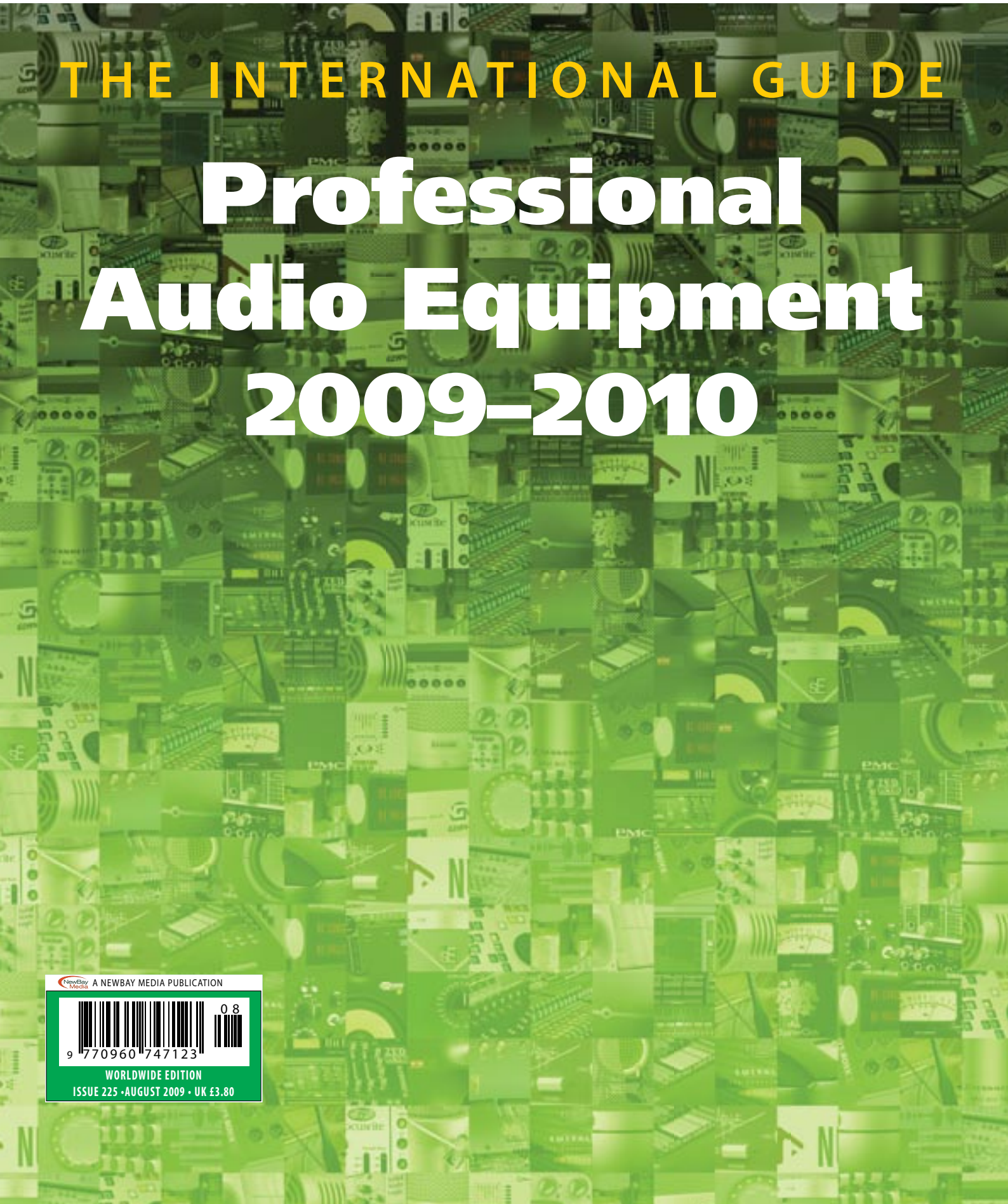

THE INTERNATIONAL GUIDE

# Professional Audio Equipment 2009–2010

A NEWBAY MEDIA PUBLICATION

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WORLDWIDE EDITION

ISSUE 225 •AUGUST 2009 • UK £3.80

# WAVES MERCURY

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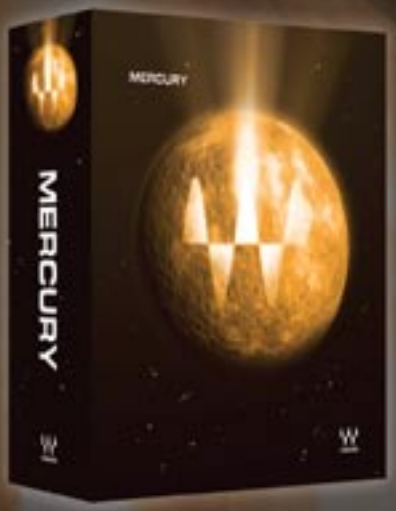


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- L3 Multimaximizer
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- V-Series
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# It's in the detail

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**SVEN LENS**
SNOOP DOG, WILLIE NELSON
**TROY VAN LEEUWEN**
QOTSA, A PERFECT CIRCLE, SWEETHEAD
**ADRIAN BUSHBY**
U2, FOO FIGHTERS, NEW ORDER
**JACKNIFE LEE**
REM, SNOW PATROL, GREEN DAY
**DOM MORLEY**
AMY WINEHOUSE, MARK RONSON
**ENDA WALSH**
U2, SHANE MACGOWAN, CORRS
**DON WAS**
BOB DYLAN, THE ROLLING STONES
**JOHN MERCHANT**
BEE GEES, BARBRA STREISAND
**CHRIS PORTER**
PET SHOP BOYS, TINA TURNER
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BT, DAVID BOWIE, TORI AMOS
**BRENDAN BENSON**
RACONTEURS, BRENDAN BENSON
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**GEOFF DUGMORE**
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**ROGER LYONS**
NEW ORDER, BEE GEES, OLIVE
**STEVE LEVINE**
THE BEACH BOYS, THE CREATURES
**PAUL HERMAN**
FAITHLESS, NATASHA BEDINGFIELD
**ALAN BRANCH**
BLUR, PRIMAL SCREAM, U2
**STUART CRICHTON**
PET SHOP BOYS, BOND, KYLIE MINOGUE
**PAUL MERTENS**
BEACH BOYS, PET SOUNDS, STEREOLAB
**NICK FRANGLEN**
LEMONJELLY, PRIMAL SCREAM, JOHN CALE
**ROB HARRIS**
JAMIROQUAI, KYLIE MINOGUE
**JAMES MURPHY**
LCD SOUND SYSTEM
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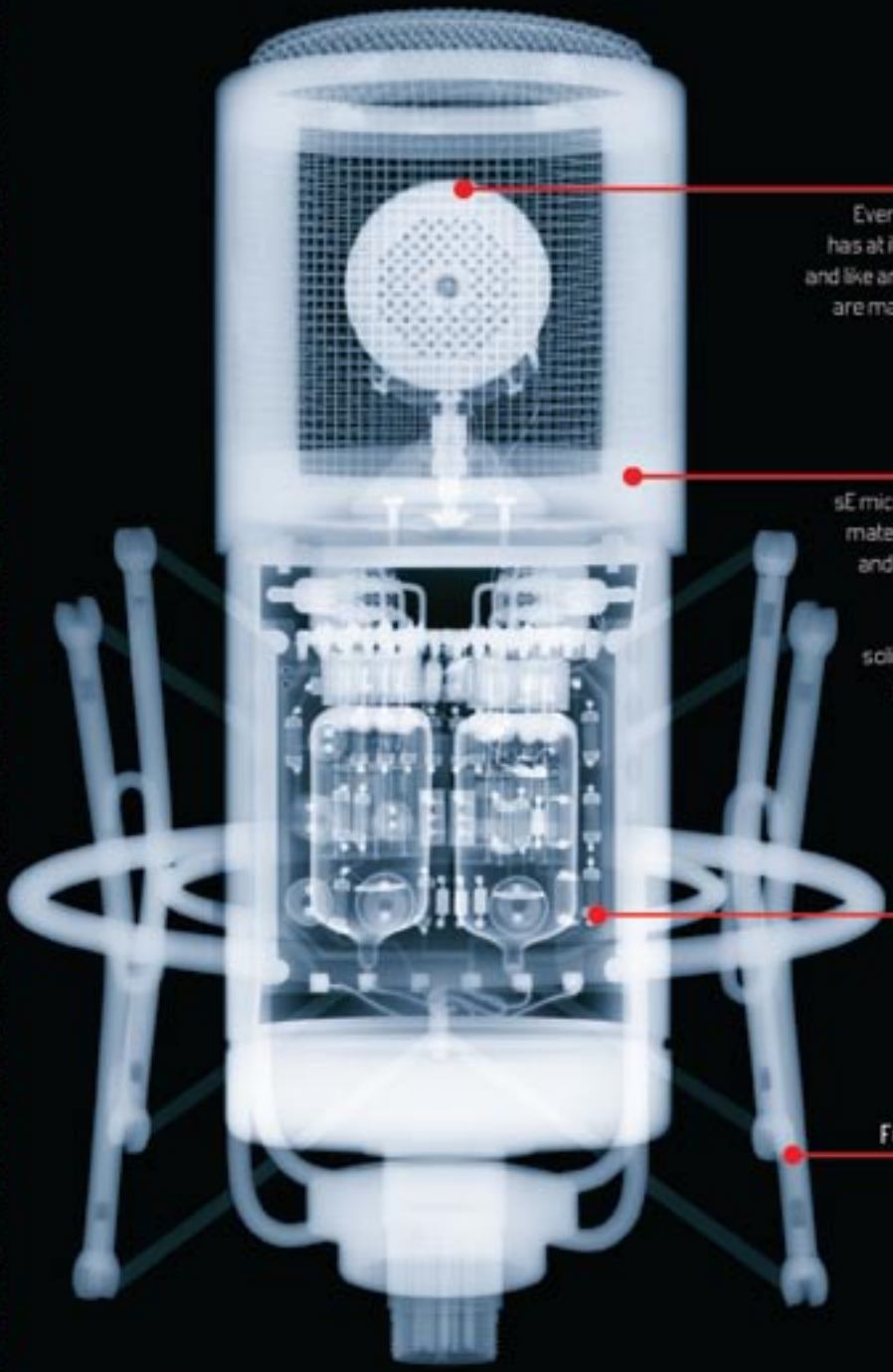
ELEVEN, QOTSA, SPINNERETTE
**ERIC VALENTINE**
ALL AMERICAN REJECTS, QOTSA
**JAMIE CULLUM**
**GRAHAM PATTISON**
SPIRITUALIZED, KULA SHAKER, GOMEZ
**COURTNEY PINE**



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*Within Broadcast & Production


# leader

If you wrote a book, and soon after publishing found that someone had scanned it in and was giving it away for free, you'd likely be upset. If you'd spent six months on an album only to have it stolen, duplicated, and sold with no royalty payable, no one could blame you for being a little annoyed. And if, after a two-year R&D cycle your new microphone was reverse engineered and started rolling off a Chinese production line only a month after release, it would understandably be somewhat galling. The reason mechanical and intellectual copyright theft is upsetting is not only that it's illegal. In our current economic, political, and social environment, it's immoral. When that changes, and everything you create, think, and do belongs by instinctive and moral imperative to every fellow being, then I'll be one of the first to celebrate. Though that's probably not going to happen anytime soon… is it?

If you want a nice grey area to discuss down the pub, try the second-hand market. Is this any kind of moral violation? One could argue that copyright should be paid for on a per-consumer basis, which would render the send-hand market a sinful apparition. But what time is implicated in the value of a product? For example, if you bought an album on CD for £10, listened to it, but over a period of six months got a little bored of it and sold it on for £5. The producer has effectively got £5 per consumer. Can we assume that to be the real value of that album? Maybe it isn't quite as good as the band's first one. At every subsequent sale of that CD, its true value dwindles slightly – dividing that initial £10 by the number of owners. Hence, value is naturally reflected by a product's resale journey.

Then along come software licensing and digital rights management in all their forms. If you prevent the value adjustment that naturally occurs through the second-hand market, can products ever achieve their real value? You can't send a song back to iTunes if it's not very good, but you could sell the CD on if it just didn't do it for you. If you curtail the evolution of value, don't you breed contempt in the consumer? If the value of your product does not match the expectations of consumers over a reasonable time, then maybe copyright protectionism as a moral act develops, at the very least, a crack in its foundation? The democratising promises of digital distribution could turn out to be an under-hand attack on a consumer's right to value – without the consumer noticing.

Maybe this is not a significant discussion? After-all, competition in the market conquers all, doesn't it? Hardly… That's like saying no one ever cheats, or copies, or steals an unfair advantage. I think the lesson is that while producers may justifiably plead poverty of property as we negotiate the difficult course of digital consumerism, we should also keep a close eye on the moral deal that every consumer has a right to… lest consumers choose to change the rules completely.

*Paul Mac, Editor*

## Price Banding In This Guide

| BAND | £ GBP | € EURO | $ US DOLLAR |
|---|---|---|---|
| **A** | £0 - £500 | 0 - 590 | 0 - 850 |
| **B** | £500 - £1,000 | 590 - 1,180 | 850 - 1,700 |
| **C** | £1,000 - £2,000 | 1,180 - 2,360 | 1,700 - 3,400 |
| **D** | £2,000 - £5,000 | 2,360 - 5,900 | 3,400 - 8,500 |
| **E** | £5,000 - £10,000 | 5,900 - 11,800 | 8,500 - 17,000 |
| **F** | £10,000 - £20,000 | 11,800 - 23,600 | 17,000 - 34,000 |
| **G** | £20,000 - £50,000 | 23,600 - 59,000 | 34,000 - 85,000 |
| **H** | £50,000 - £100,000 | 59,000 - 118,000 | 85,000 - 170,000 |
| **I** | £100,000 - No Limit | 118,000 - No Limit | 170,000 - No Limit |
| **X** | Price On Application / Unavailable | | |

*Euro and US Dollar equivalent pricing was calculated on exchange rates of 1.18 and 1.7 respectively.*

Please Note: The price bands are an approximate guide only. Some are sourced from outside Europe and so exchange rate variation, import charges, and tax considerations can have a significant effect. Where a range of pricing for one product exists, we have quoted the lowest entry price. Where price band 'X' is quoted either the manufacturer has asked we state 'price on application' or the price was unavailable at the time we went to press. Always check with your dealer, distributor, or the manufacturer for definitive pricing.

**About the descriptions**
The product descriptions in this guide are subject to a character limit, and therefore are not comprehensive - simply a 'guide'. Do not consider the descriptions as wholly inclusive guides to facilities, functionality, or options associated with any product.

**Omissions And Errors**
While we make every effort to ensure that the information in this guide is accurate, there may be errors and omissions. We therefore request that any manufacturer representatives contact us if any error occurs and we will of course correct it immediately. For addendum's or corrections, please visit the Audio Media website at www.audiomedia.com

**Information Sources**
In most cases, the products listed and their descriptions have been updated, checked, and approved by the manufacturers or their appointed representatives - this accounts for over 90 percent of the guide. In cases where manufacturers have not responded to requests for information we have either included the appropriate listing from the 2007/2008 edition of the guide or have omitted that manufacturer's listing in part or in full.

# MORE IS REQUIRED

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*Drawmer S3*

# Dynamic Processors

### *Al.So*
**Dynax2** Wide range of effects, from the smoothest compression to the harshest sound designs. **D**

### *AMS-Neve*
**33609** Classic two-channel compressor. **D**
**8051** Six-channel surround sound compressor. **E**

### *Apex*
**dBC-8** Eight-channel compressor/limiter. **B**
**dBG-8** Eight-channel frequency-selective gate. **B**

### *Aphex Systems*
**240** Dual logic gate compressor. **A**
**320a** Dual mono/stereo compressor and leveller. **C**
**323a** Single-ch compressor/limiter w/aural exciter. **B**
**622** Logic assisted expander/gate dual-channel. **B**
**661** Single-channel valve compressor/limiter with Tubessence and Easyrider, auto/manual modes and stereo link facility. **C**
**720** Dominator II stereo multi-band peak limiter. **C**
**722** Dominator, switchable pre- and de-emphasis. **D**

### *API*
**2500** Stereo compressor. Several sound changing capabilities, soft,hard, medium knee. **C**

### *ART*
**Pro VLA** Two-channel optical compressor, 12AT7 tubes, VU/LED meters, var. input/output controls,. **A**

### *Audient*
**Black Comp**
Analogue compressor for Black Series. **A**

### *Avalon Design*
**AD2044** Pure Class A, dual mono opto/compressor. **C**
**VT-747sp** Tube stereo opto-compressor w/six-band graphic EQ. **C**

### *BSS*
**DPR402** Two-ch compressor/limiter, high frequency de-esser, wide band de-esser w/peak limiting, adj speed, dynamics program manipulation. **C**
**DPR404** Four-ch compressor w/high freq de-essing. Inc. threshold control, below threshold metering, ratio control, gain control, linking. **C**

### *Buzz Audio*
**DCS 2.2** Dual-mono optical and FET compressor. **C**
**Essence** Mono optical compressor for API 500 series. **B**
**MIA DI** Passive DI box. **A**
**Potion** Mono FET compressor for API 500 series. **B**
**SOC 1.1** Dual-mono optical compressor. **C**

### *Chandler*
**Germanium Compressor**
Wet/dry mix control; comp curve; clean/dirty comp; adj. amp Feedback; variable sidechain. **B**
**Little Devil Compressor**
FET controlled 500-series compressor; concepts from Germanium Compressor and 2264. **B**
**LTD-2 Mono Compressor**
Neve-inspired 2254+, hand-wired, attack times, six release times, auto/threshold controls. **B**
**TG-1 Limiter/Compressor**
Classic 60s-style stereo compression/limiting, output, make-up gain, recovery, hold controls. **C**
**Zener Limiter**
EMI desk-based, switchable input impedance; 11-pos attack; 21-pos release; sidechain filtering; Comp 1/Comp 2/Limit settings. **D**

### *CharterOak Acoustic Devices*
**PEQ 1** Solid-State discrete EQ. **C**

### *Crane Song*
**STC8** Dual mono discrete class A compressor/limiter, presets: vocal, bass, program, manual mode. **D**
**Trakker** Mono discrete class A compressor/limiter. Optimised presets and full manual mode. **C**

### *D.A.V. ELECTRONICS*
**BG No 4** Two-channel mastering limiter/comp. **C**
**BG No 6** Two-channel limiter/comp. **B**

### *Daking*
**FET Compressor II**
Class A, threshold, ratio, attack, release controls, switchable VU, XLR, 1/4-inch connections. **B**

### *dbx*
**1046** Quad compressor/limiter. Four independent channels, linkable in pairs. PeakStopPlus limiting control. OverEasy or hard knee compression. Balanced XLR and TRS I/O. **B**
**1066** Compressor/limiter/gate. Dual channel. Selectable auto or manual compression with OverEasy and hard knee modes. External sidechain. Balanced XLR and TRS I/O. **A**
**1074** Quad noise gate. Four independent channels of gating with stereo coupling mode. Independent key filtering. True RMS level detection. Balanced XLR and TRS I/O. **B**
**160A** Single ch. compressor w/overeasy or hard knee compression. Infinity+ allows for neg compression. Linkable to second unit. **A**
**160SL** Stereo compressor. AutoVelocity circuit, auto/manual modes. Hard Knee/OverEasy switchable. 127dB dynamic range. **D**
**162SL** Stereo compressor. Super-fast manual attack and release. High-drive Jensen transformers. Hard Knee/OverEasy switchable. Ultra low distortion compression. **D**
**166XL** Dual compressor/gate. Smooth, musical compressor. Program-adaptive gate. Stereo link. Side chain insert. Classic dbx Auto mode. Balanced XLR and TRS I/O. **A**
**266XL** Dual ch compressor/limiter/gate. Program-adaptive gate. Stereo link. Side chain insert. Classic dbx Automode. Balanced XLR/TRS I/O. **A**

### *Drawmer*
**1968 Mercenary Edition**
Two-channel tube compressor. **B**
**DA6** One stereo in/six stereo out or two mono in/12 mono out balanced distribution amplifier. **A**
**DL241** Two-channel compressor with auto/manual attack/release, expander/gate. **A**
**DL251** Two-channel auto-compressor with dynamic spectral enhancement on each channel. **B**
**DL441** Four-channel auto-compressor. **B**
**DS201** Two-channel frequency-conscious gate. **A**
**DS404** Four-ch frequency-conscious noise gate. **B**
**DS501** Two-channel frequency-conscious noise gate with 'peak punch' on each channel. **A**
**LA12** One stereo in/12 stereo out line dist amp. **A**
**MX30** Two-channel gate/compressor/limiter. **A**
**MX40** Four-channel quad noise gate w/peak punch. **A**
**MX50** Two-channel vocal de-esser. **A**
**S2** Full band two-ch tracking tube compressor. **D**
**S3** Three-band, all-tube optical multi-band compressor. **D**
**Six-Pack** Six-ch expander/gate/compressor/limiter **C**
**SP2120** Two-channel speaker protection system. **A**
**Tube Station 2**
Two-ch tube comp., opt. 24-bit digi output. **A**

### *DW Fearn*
**VT7** Stereo tube compressor. **D**

### *Earthworks Audio Products*
**KickPad** An in-line XLR connector with present filter settings for kick drums. **A**

### *elysia*
**alpha compressor**
M/S processing, parallel compression, flexible filters, 100% discrete, permanent class-A. **E**
**mpressor** The creative compressor: Auto Fast, Anti Log, negative ratios, limiters, 100% discrete, permanent class-A mode and more. **D**

### *Empirical Labs*
**DerrEsser EL-DS**
A multi -function dynamic filtering device, in an API 500 series module format. **A**
**Distressor EL8**
Single-channel, digitally controlled analogue compressor/limiter with distortion. **C**
**Distressor EL8S**
Stereo pair distressors (two mono units factory calibrated, including stereo link cables). **D**
**Distressor EL8XM**
Mono distressor, British mode and stereo image link options. **C**
**Distressor EL8XS**
Stereo pair distressors (two mono units factory calibrated), inc British mode & stereo link. **D**

### *Fatman*
**2 Fat** Mono pre-amp and preset tube compressor, 19-inch rack format, optional digital output. **A**

### *Focusrite*
**Compounder**
Dual mono VCA-based compressor/gate. **A**

### *GML*
**2030** Mastering dynamic range Controller. **D**
**8900** Limiter/compressor. **D**

### *Joe Meek*
**FloorQ** Opitcal compressor instrument pedal. **A**

### *Klark Teknik*
**DN530** Creative quad gate. **B**
**DN540** Creative quad compressor. **B**

### *Kush Audio*
**UBK Fatso** Multi-functioning dynamics processor. **C**

### *LA Audio*
**C400** Four-channel auto compressor. **B**

### *Langevin*
**ELOP** Stereo limiter (all-discrete electro-optical). **B**

### *Little Labs*
**IBP** Analogue phase-alignment tool. **A**
**IBP Junior** Basic version IBP Analogue phase-alignment. **A**
**Redcloud** Balanced attenuator pack. **A**

### *Manley Laboratories*
**ELOP Stereo Limiter**
ELOP limiter with tube make-up gain. **C**
**Mastering SLAM! (Analogue)**
Stereo mastering ELOP+FET limiters. **D**
**Mastering SLAM! (w/ Digital I/O)**
Stereo mastering ELOP+FET limiters w/ 24/96 AD/DA card. **E**
**Stereo Variable Mu Lim/Com Mastering Version**
Manley Stereo var. MU lim/com mastering. **D**
**Stereo Variable Mu Limiter/Compressor**
Stereo tube compressor/limiter. **D**

### *Millennia Media*
**TCL-2** Two-ch opto-compressor/limiter offering Class A-biased, J-FET solid-state operation or Class A-biased, all-triode tube operation. **C**

### *Pendulum*
**ES-8** Remote cut-off tube limiter. Classic remote-cutoff feedback compression. **D**
**OCL-2** Electro-optical compressor/limiter. Fast optical attenuator with an all tube class A signal path. **D**
**PL-2** JFET/MOSFET peak limiter. Stand-alone two ch version of Quartet II's solid-state peak limiter. **D**

### *PreSonus*
**ACP88** Eight-channel compressor/limiter/gate with sidechain and stereo linking facilities. **B**
**COMP16** Mono compressor/limiter with 16 presets, bypass, VU meter plus XLR and TRS conns. **A**

### *Prism Sound*
**MLA-2** Dual-channel compressor w/stepped controls, input/output gains, ratio, attack/release times. **D**

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### *RANE*
**DC 22S** 1U two-channel compressor/limiter/gate. **A**

### *Rupert Neve Designs*
**Portico 5043**
Two-ch compressor-limiter w/feed-forward/feed-back VCA modes, dual mono/stereo. **C**

**Portico 5043**
Two-ch compressor-limiter w/feed-forward/feed-Back VCA modes, dual mono/stereo. **C**

### *Safe Sound Audio*
**Dynamics Toolbox**
Dual channel compressor/limiter with sidechain EQ plus parallel compression. **B**

### *Samson*
**S Com** Dual-channel compressor/limiter with expander/gate and enhancer. **A**

**S Com 4** Four-channel compressor/limiter with gate. **A**

**S Com Plus** Dual-channel compressor/limiter w/de-esser. **A**

### *SM Pro Audio*
**OC-8 E** Eight-channel optical compressor. **A**

### *Solid State Logic*
**X-Rack Dynamics Module**
X-Rack/Mynx channel dynamics with separate compressor and gate/expander, link function allows multiple modules to behave ensemble. **A**

**X-Rack E Series Dynamics Module**
Classic SSL SL4000 E series compressor and gate/expander in X-Rack/Mynx format. **A**

**X-Rack Stereo Bus Compressor Module**
G-Series centre comp in X-Rack/Mynx format, true stereo side-chain, link function allows multiple unit combo for multi-channel work. **C**

**XLogic G Series Compressor**
1U stereo compressor utilising SSL G Series centre compressor design elements. **C**

### *SPL*
**DynaMaxx** Dual ch set and forget compressor/limiter/noise gate. Musical signal-dependent automation, double VCA, de-compression mode. **A**

**Kultube** Stereo compressor, manually adj auto option for attack/release, discrete gain cells/tube output. **C**

**Transient Designer 2**
Control attack and sustain of any signal. Dual-channel version, unbalanced TRS I/Os. **A**

**Transient Designer 4**
Control attack and sustain of any signal. Four-channel version with balanced XLR I/Os. **B**

### *Summit Audio Inc.*
**DCL-200 Dual Tube Compressor**
Tube compressor. Live/studio, var gain thresh slope attack release, dual VU meters, bypass. **C**

**TLA-100A Tube Leveling Amplifier**
Vocal processor for live & studio use, a huge clear sound for vox, bass, drums & more. **C**

**TLA-50 Mini Tube Leveler**
Get the sound of Summit Audio TLA for your vocals/bass. 1/2 rack space size. Multiple I/O. **A**

### *Tegeler Audio Manufaktur*
**Magnetismus 2**
Transient processor, stereo, snappy VCA compressor plus transient shaping processor. **C**

**RFZ-Audio V713 Kompressor**
Vintage East German compressor, transformer balanced, vintage transistor sound. **C**

**Vari Tube Compressor**
Stereo and dual-channel vari-mu mastering compressor, smooth compression, soft-knee. **C**

### *Thermionic Culture*
**Pheonix Side Chain**
A twin channel 'vari-mu' device. **D**

**Phoenix** All-tube stereo compressor, Vari-Mu comp. No pcb/custom Sowter transformers. **D**

**Phoenix Mastering**
All-tube stereo compressor with Vari-Mu. Hand built, hand wired, no pcb and custom Sowter transformers. Mastering version available. **D**

### *TL Audio*
**Classic C1** High-end dual-valve compressor w/ cont. variable controls and onboard pre-amps. **C**

**Ivory 5021** Dual-valve compressor featuring hard and soft knee modes, four attack and release times; an improved optical gate design. **B**

**Ivory 5060** Dual-channel preset valve compressor with a high-quality discrete mic pre-amp, plus stereo line and instrument inputs. **A**

### *Toft Audio Designs*
**DC-2** Stereo FET compressor. **A**

### *Tonelux*
**TXC** Compressor module. **B**

### *Tube Tech*
**CL-1B** 3U, single-channel tube compressor with attack, release, gain, ratio and threshold controls; low distortion gain reduction element. **C**

**CL-2A Dual Compressor**
Two-channel optical compressor with side chain and a 5Hz to 80kHz frequency response. **D**

**CM-1A** Module, single-channel tube compressor with attack, release, gain, ratio and threshold controls; low distortion gain reduction element. **C**

**LCA 2B** Two-channel tube compressor limiter with separate compressor and limiter functions per channel, Fairchild 670 attack/release presets **D**

**SMC 2B** Al-tube two-ch, three-band opto-compressor. Gain, threshold, attack and release controls per ban, variable crossover points. **D**

**SMC 2BM** All-tube stereo multi-band compressor with three independent optical compressors and variable crossover points. Mastering version. **E**

### *Universal Audio*
**1176LN** Classic mono FET limiting amplifier based on original blackface D and E revisions. Ultra fast attack time, class A transformer output. **C**

**2-1176** The sound of the 1176 limiter in stereo. **D**

**2-LA-2** Two channels of tube-amplified, stereo matched optical gain reduction. **D**

**LA-2A** Optical style compressor; Lag/distortion free optical attenuator system; Distortion less than 0.5% THD; Class A line level out. **C**

**LA-3A** Classic solid-state Opto-compressor; custom UA Transformers & T4 cell; discrete amplifier, rear panel Gain Mod; designed by Dennis Fink. **B**

## EQ Only

### *AMS-Neve*
**8803** Dual channel two filter, four band EQ. **X**

### *Apex*
**dBQ-zero** 2x30 band Graphic constant-Q equaliser (with notch, shelving, and high-pass filters). **B**

**GX-130** Ref. single 30-band constant-Q graphic EQ. **B**

**GX-215** Ref. dual 15-band constant-Q graphic EQ. **B**

**GX-230** Ref. dual 30-band constant-Q graphic EQ. **B**

**PE-133 MKII**
Ref single ParaGraphic 30-band contant-Q EQ. **C**

**PE-232 MKII**
Ref. dual ParaGraphic 30-band constant-Q EQ. **C**

### *API*
**5500** Stereo EQ. Four independent bands of EQ, Lo, Lo-mid, Hi-mid, Hi , 30Hz to 20kHz. **C**

**HD-231** High-definition dual 31-band graphic EQ. **A**

### *ART*
**HQ-231** Dual 31-band EQ with feedback detection. **A**

**XL231** Dual 31-band professional graphic EQ. **A**

### *Audient*
**Black EQ** Black series analogue EQ : Tilt, Glo, Overtones. **A**

### *Avalon Design*
**AD2055** Dual mono, pure class A parametric EQ. **D**

**AD2077** Dual mono, four-band, stepped, pure class A mastering EQ. **E**

### *BSS*
**FCS960** Two-ch 30-band graphic equaliser, dual mode switching Normal/Fine filter width. Constant Q-filters , filter-bypass cnt.taps/45mm faders. **C**

**FCS966** Dual 30-band graphic EQ. Constant Q Filters with +/-15dB gain. 45mm fader. Eight-segment LED meter. **B**

### *Buzz Audio*
**MPE 1.1** Mono parametric EQ. **B**

**REQ 2.2** Dual-mono parametric EQ. **D**

**Tonic** Mono parametric EQ for API 500 series. **B**

### *Chandler*
**Curve Bender EQ**
TG equaliser that turns nine of the vintage selections into 51 modern EQ points. **D**

**Germanium Tone Control EQ**
Uses active/passive EQ circuits with Germanium amp incorps feedback/drive controls. **B**

**Little Devil Equalizer**
500-series English-style console EQ. **B**

### *Crane Song*
**Ibis** Fully parametric EQ. Unique colour control per band/channel. **D**

### *D.A.V. ELECTRONICS*
**BG No 3** Two-channel mastering equaliser. **C**

### *dbx*
**1215** Dual 15 band graphic EQ. ±6/±15 cut/boost. RF filtered I/O on XLR, TRS, barrier strip. Input gain control. 18dB/octave 40Hz low cut filter. **A**

**1231** Dual 31 band graphic EQ. ±6/±15 cut/boost. RF filtered I/O on XLR, TRS and barrier strip. Input gain control. 18dB/octave 40Hz low cut filter. **A**

**2031** Single 31-band graphic EQ. Type III Noise Reduction circuit, inc. S/N ratio to 20dB. PeakPlus limiter. Two four-segment LED meters. **B**

**2215** Dual 15-band graphic EQ. Type III Noise Reduction circuit, increases S/N ratio by up to 20dB. PeakPlus. Two four-seg. LED meters. **B**

**2231** Dual 31-band graphic EQ. Type III Noise Reduction circuit, inc. S/N ratio up to 20dB. PeakPlus limiter. Two four-seg LED meters. **B**

**IEQ15** Intelligent dual 15-band digital graphic EQ. Advanced feedback suppression. Type V Noise Reduction. PeakStopPlus limiting. Constant Q frequency bands. ±6/15 cut/boost ranges. **B**

**IEQ31** Intelligent dual 31-band digital graphic EQ. Advanced feedback suppression. Type V Noise Reduction. PeakStopPlus limiting. Constant Q frequency bands. ±6/15 cut/boost ranges. **B**

### *DW Fearn*
**VT-5** Stereo tube EQ. **D**

**VT4** Mono tube EQ. **D**

### *elysia*
**museq** The musical equaliser: 2x 5 bands, low and high cut with resonance, warm mode, 100% discrete, permanent class-A mode and more. **D**

### *Empirical Labs*
**Lil FrEQ** Parametric eight-band mono EQ. **C**

### *Esoteric Audio Research*
**EAR 822** Mono tube Pultec-type EQ with low pass, high pass, band pass and high or low frequency shelf with variable Q and turnover frequency. **C**

**EAR 823** Mono tube Pultec-type EQ, midband use, frequencies set closer together. **C**

# JUST ADD TALENT...

Whether you're cutting tracks for fun or producing a groundbreaking record, Unity Audio has the best front end analogue and plug-in tools for the job. Professional producers, studios and artists choose our products, as they're most favourite and indispensable tools for their daily work. Such as producer/engineer Cenzo Townsend (Kaiser Chiefs, The Zutons, The Feeling, Razor Light), Steve 'Dub' Jones (The Chemical Brothers, Primal Scream, Audio Bullies), Steve Osborne (Kt Tunstall), Ben Hillier (Depeche Mode, Doves, Elbow), Mark 'Spike' Stent (Madonna, Oasis, No Doubt, Gwen Stefani), Groove Armada, The Prodigy, Chemical Brothers.

**Little Labs** *Multi Z PIP*
The Swiss Army knife of DI's. Precision Pre-Amp/DI, multi impedance options for optimum instrument coupling, re-amp, guitar cab splits – this box does the lot.

**The Rock**
*True Fidelity Stands The Test Of Time*
New 2 way active reference monitor with 50kHz folded ribbon tweeter, 6.5" woofer, Birch Wood Ply Cabinet Cabinet with Corian front baffle, True 100 watt Custom Discrete Amplifier by Esoteric Audio Research.

**Thermionic Culture**
*Phoenix S/C Side Chain*
The best stereo valve compressor just got better.

**Telefunken** *U47*
The ultimate U47 complete with recreated VF14K metal valve.

**Earthworks** *PM40 Pianomic*
Incredible high definition, quick easy setup. Incredible gain before feedback, superb sound with the piano lid either up or down.

**Audioease** *Speakerphone 2*
It's a plug-in, but not as we know it!

Cabinets for guitar re-amping. Megaphones for windy protest marches. Phones and radios for hip hop and post pro. Trent Raznor in the trunk of a Volvo on a moonlit parking lot.

**Thermionic Culture**
*Culture Vulture Limited Edition Anniversary Model*
To celebrate Thermionic Cultures 11th year in business a limited edition model of the Culture Vulture with high gain Mullard and Philips valves and a new 10 position distortion type selector has been design. Limited production run of 80 units only.

**Chandler** *TG Channel MKII*
A recreation of several classic EMI circuits, combines a TG2 pre amp with a redesigned EQ from the EMI TG12410 mastering console, which is the mastering counterpart to the original 'Beatles desks'. The TG Channel MKII version has been remade using original information provided by Abbey Road to ensure extreme authenticity.

**BURL** *B2 Bomber*
The B2 Bomber ADC from BURL Audio is the most significant piece of audio gear in your studio, and you don't even own it yet. You've spent a fortune on great mics, great mic pres, and a kick ass DAW, but unfortunately you are missing one key component; an ADC with an audio path worthy of your recordings.

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*Klark Teknik SquareONE*

**EAR 825** Passive five-band stereo Pultec-type EQ with tube input and output buffers. **D**

### *Focusrite*

**Red 3** Dual triple VCA-based compressor/limiter. **D**

### *GML*

**8200** Dual-channel parametric equaliser. **D**

**9500** Mastering EQ. **D**

### *Great River*

**EQ-1NV** A one channel digitally-controlled, analogue-driven equaliser. **C**

**EQ-2NV** A two channel version of the EQ-1NV. **D**

**MAQ-2NV** A stereo mastering parametric equaliser. **D**

### *Klark Teknik*

**DN360** Two-channel, 30-band, 1/3 octave GEQ. **B**

**DN370** Dual 1/3 octave analogue GEQ with high-/low-pass and notch filters. **C**

**Square ONE Graphic**

Dual 30-band graphic EQ, HP and LP filters. **B**

### *LA Audio*

**EQ231-G** Dual 31-band 1/3 octave graphic EQ (45mm faders). **B**

**EQ231-GSP** Dual 31-band 1/3 octave graphic EQ with dynamics (45mm faders). **B**

### *Langevin*

**Mini Massive**

Solid-state high and low bands of massive passive stereo EQ. **C**

**Pultec EQ** All-discrete version of passive Pultec EQ. **B**

### *Manley Laboratories*

**Enhanced Pultec EQP1-A**

Single-channel Pultec EQP1-A tube EQ. **C**

**Massive Passive Stereo EQ**

Stereo four-band tube passive EQ with filters. **D**

**Mastering Massive Passive Stereo EQ**

Mastering version of Massive Passive. **D**

**Mastering MID EQ**

Mastering mid-frequency EQ. **C**

**Mastering Pultec EQ**

Single-channel mastering Pultec EQ P1-A. **C**

**MID EQ** Mid-Frequency EQ monoblock. **B**

**Mini Massive**

Discrete EQ based on the Massive Passive. **C**

**Stereo Pultec EQP-1A**

Stereo Pultec EQP-1A tube EQ. **C**

### *Meyer Sound*

**CP-10** Stereo parametric equaliser. **D**

**CP-10S** Stereo parametric equaliser; tamper-proof screwdriver adjustments. **D**

**VX-1** Stereo programmeme equaliser. **C**

### *Millennia Media*

**NSEQ-2** Dual mono, four-band parametric EQ offering fully Class-A operation via discrete J-FET transistor amplifiers or all-triode tubes. **C**

### *PreSonus*

**EQ3B** Mono three-band parametric EQ with bypass, high pass filter (80Hz), XLR and TRS conns. **A**

### *Prism Sound*

**MEA-2** Precision dual-channel equaliser; stepped controls; four overlapping bands. **D**

### *Raindirk Audio*

**HELIOS69B** Seven-inch black vertical passive EQ and mic amp, line level control, 48V phantom switch. **B**

**LM4** 4U with 16 LI modules, dual microphone input module, plus master and PSU. **D**

**MEQ4mixer**

4U mixing system. **X**

### *RANE*

**ME 15S** 1U 2-channel 2/3-octave micrographic EQ. **B**

**ME 30S** 1U 2-channel 1/3-octave micrographic EQ. **B**

**ME 60S** 2U 2-channel 1/3-octave micrographic EQ. **B**

### *Rupert Neve Designs*

**Portico 5033**

Five band EQ with swept HF and LF shelving filters, three fully parametric mid bands. **C**

### *Solid State Logic*

**X-Rack Channel EQ Module**

Classic SSL SuperAnalogue four band parametric EQ, all in a X-Rack/Mynx format. **A**

**X-Rack E Series EQ Module**

Classic SSL SL4000 E console EQ in X-Rack/Mynx format. 'Black-242' and 'Brown-02' EQ design. **A**

### *SPL*

**Passeq** Passive dual-ch, three-band EQ, 144 passive coil filters, 120V make-up gain stgs, transf. I/Os. **D**

**PQ Mastering Edition**

Dual-channel five-band mastering EQ on 120V rails, constant and proportional Qs, motorised controls, digital storability, total recall. **E**

**PQ Recording Edition**

Dual-channel five-band mastering EQ on 120V rails, constant and proportional Q modes selectable per band. **D**

**Qure** Dual-channel, parametric, three-band EQ ideally suited for tonal shaping of instruments, vocals and other complex musical signals. **C**

**Stereo Vitalizer MK2T**

Audio enhancer. Dual tube version of MK2. **A**

**Tube Vitalizer**

Mastering and restoration enhancer. **C**

### *Summit Audio Inc.*

**EQF-100 Tube Parametric Equalizer**

Single ch mastering/mixing/tracking EQ passive LC circuit w/tubes for make-up gain. Four bands plus HPF&LPF, switch freqs swept gain & BW. **C**

**EQP-200B Dual Tube Program EQ**

Passive LC circuit EQ. Pultec-style with Summit Audio magic. Two channel LF shelf bypass. For tracking, mixing, mastering. **C**

**FeQ-50 Passive Tube/Solid State EQ**

The fantastic sound of Passive LC EQ w/ both tube and solid state outputs available. Four bands switched freqs +/-14dB HPF. **A**

### *Tegeler Audio Manufaktur*

**Classic Tube Equalizer**

Full range passive pultec-style tube equaliser. **C**

**RFZ-Audio W734 Equalizer**

Vintage East German equaliser, transformer balanced, vintage transistor sound, low, mid & high boost & cut. **C**

### *Thermionic Culture*

**Pullet**

Mini passive inductor stereo equaliser. Utilises any mic pre-amp stage. Individual simultaneous boost and cut controls, Pultec style. **B**

### *TL Audio*

**Classic EQ2** Dual parametric valve equaliser with variable high- and low-cut filters and mic pre-amps. **C**

**Ivory 5013** Dual valve equaliser feat. peaking/shelving option on LF/HF bands, Fat contour switch. **B**

### *Tonelux*

**EQ4P** Four-band parametric EQ module. **B**

**Equalux** Parametric equaliser. **C**

### *Tube Tech*

**EM-1A** MODULE, single channel tube EQ. Separate frequency boost and attenuation controls, bandwidth control. **C**

**EQ 1AM** Single channel tube EQ. Three-band EQ, high-, low-cut filters, high-, low-shelving Frequency response: 5Hz-60kHz. Mastering version. **E**

**EQ-1A** Tube equaliser. Single-channel, tube operation, three-band EQ, high-, low-cut filters, high-, low-shelving, gain controls. **D**

**ME-1B** Mid-range equaliser. Studio, live sound. Single-ch, tube operation; low-, high-frequency boost, mid freq attenuation. Original Pultec circuit **C**

**PE 1C** Single channel tube EQ. Separate frequency boost and attenuation controls; bandwidth control. Original Pultec circuit. **C**

### *Wharfedale Pro*

**Q-130** Single channel constant Q 1/3 octave graphic equaliser with switchable 6db/12db fader range and 1/4-inch TRS/XLR inputs/outputs. **A**

**Q-215** Dual channel constant Q 2/3 octave graphic equaliser with switchable 6db/12db fader range and 1/4-inch TRS/XLR inputs/outputs. **A**

**Q-230** Dual channel constant Q 1/3 octave graphic equaliser with switchable 6db/12db fader range and 1/4-inch TRS/XLR inputs/outputs. **A**

### *XTA Electronics*

**GQ600** Graphic equaliser. Two-channel; 30-band; 1/3 octave; high-pass filter; trim controls; bypass; gorgeous sound; 45mm faders. **C**

### *Yamaha*

**Q2031B** Stereo 31 band graphic EQ, six or 12dB of boost or cut, at ISO 1/3 octave frequencies from 20Hz-20kHz, with XLR connectors. **A**

## Pre-Amps & Channel Strips

### *A Designs*

**EM-Blue** For 500 series type frames. Nickel custom wound output transformer. Includes DI input, +48v phantom power, and -20dB pad. **A**

**EM-Red** For 500 series. 50/50 nickle/steel transformers. Di Input, +48v phantom power, -20dB pad. **A**

**EM-Silver** For 500 series frames. Custom wound steel output transformer. DI input, +48v phantom power, -20dB pad. **A**

**MP1A** Single channel tube mic pre with custom transformers and tone switches. **B**

**MP2A** Dual channel tube mic pre with custom transformers and tone switches. **C**

**P-1** Single channel mic pre/ DI for use with 500 series type frames. Input and output transformers, 70db of gain, -20dB pad. **A**

**Pacifica** Dual channel mic pre/DI with heavy duty transformers and warm, punchy sound. **C**

### *AMS-Neve*

**1073** Mono classic pre and EQ. **D**

**1073 DPA** Two-channel vintage mic pre. **C**

**1073 DPD** Two-channel vintage mic pre, digital outs. **C**

**1081** Mono 1081 Pre. **E**

**1081R** 12-channel remote control vintage pre with any combination of 1081, Air, and 1073 modules. **F**

**1084** Mono classic pre and EQ. **D**

**8801** Channel strip based on the Neve 88R console. **C**

### *Aphex Systems*

**1100 MkII** Two-ch tube-based pre-amp/A/D converter. **C**

**1788** Eight-ch remote/local mic pre-amp. **D**

**1788-RC** Remote controller for up to 16 Model 1788 mic pres; MIDI, RS232, RS422 interface. **B**

**1788dig** Digital option for the 1788. **B**

**1788m** Multi-channel mic-pre, R/C, w/up to 16 units from one dedicated controller or PC software. **D**

**1788r** Remote for 1788 multi-channel mic pre. **C**

**207D** Dual valve mic pre-amp. **A**

**230** Ultimate voice channel strip. **B**

### *API*

**3124+** Four API 312 pres in a 1U rack. Each channel has phase, 48V, pad, meter, DI (470K ohm), and gain. 19-inch +four balanced XLR outputs. 1U. **C**

**7600** A channel from the API Legacy console with mic pre, EQ, compressor. four groups, four aux sends (pre/post), mute, solo, and more. **C**

**A2D** A pair of signature 312 mic preamps with high quality stereo digital output. **C**

### Apogee
**MiniDAC** Inputs include AES, Optical (ADAT, SMUX, SPDIF) coax, USB. Analogue out volume control. **B**

### ART
**Digital MPA** Pro two-channel mic pre with digital out. **B**
**DPSII** Pre-amp with variable valve voicing. **A**
**MPA Gold** Two-channel pre, variable impedance. **B**
**Pro Channel** Tube mic pre-amp/compressor/EQ. **B**
**Tube fire 8** Eight-channel valve pre with FireWire. **A**
**Tube MP Original** Tube mic pre with 48V phantom power. **A**
**Tube MP Project Series** Pro tube mic pre-amp, filter, limiter, phase inv. **A**
**Tube MP Project USB** USB valve pre-amp. **A**
**Tube MP Studio V3** Tube mic pre with variable valve voicing. **A**
**Tube PAC** Tube mic pre-amp/compressor. **A**

### ATI Audio Technologies Inc.
**AMM200** Stereo preamplifier, metered with headphone monitor, XLR and RCA I/O (external PSU). **A**
**DMA103** 1X3 microphone distribution amplifier, +22dBm XLR I/O (incl. external power supply). **A**
**L1000-XLR** Two-ch line amplifier +22dBm transformer output, XLR I/O. **A**
**L200** Two-ch line amplifier +24dBm, XLR I/O (incl. external power supply). **A**
**M100** UltiMike, 1 ch high performance mic amp. **A**
**ML200** Two-ch mic toline and line amplifier XLR I/O. **A**
**MLA400-1** Four-ch line amp, transformer bal. outputs. **A**
**MLA400-2** Four-ch line amp, active balanced outputs. **A**
**MLA800-1** Eight-ch line amp, transformer bal outputs. Transformer XLR I/O and metered versions. **A**
**MLA800-2** Eight-ch line amp, active balanced outputs. Transformer XLR I/O and metered versions. **A**
**MMA400-1** Four-ch mic to line amp, +24dBm, transformer balanced out, Phoenix I/O. 15V and 48V phantom power options. **A**
**MMA400-2** Four-ch mic to Line amp, +24dBm, active balanced out, Phoenix I/O. 15V and 48V phantom power options available. **A**
**MMA800-1** Four-ch mic to line amp, +24dBm, transformer balanced out, Phoenix I/O. 15V and 48V phantom power options. **B**
**MMA800-2** Four-ch mic to line amp, +24dBm, active bal output, Phoenix I/O. 15V and 48V options. **A**
**P1000-1** Stereo phon pre +22dBm transformer out. **A**
**P1000-2** Stereo phono preamp +22dBm output. **A**

### Audient
**ASP008** Eight-ch mic pre with variable input impedance. AES/EBU, ADAT, S/MUX output options. **B**
**Black Pre** Analogue pre for Black Series racks feat. HMX. **A**
**Mico** Dual ch mic pre with HMX, Variphase, ADC. **A**

### Avalon Design
**AD2022** Pure class A dual mono mic pre-amp with fine trim and DI inputs. **C**
**M5** Pure class A mono mic pre-amp with DI instrument input and 2dB step gain. **B**
**U5** Pure class A mono instrument DI pre-amp with six-bank tone/EQ. **A**
**VT-737sp** Mono mic pre-amp/opto-compressor/four-band, class A EQ with four tubes. **C**

### Benchmark
**BM-MPA1** Two ch mic-pre with stepped-resistor gain control/HP2A headphone amplifier built-in. **C**
**PRE420** Four-ch mic-pre w/stereo mix and stereo/mono solo busses; max transparency, RF immune wide bandwidth, low-noise/distortion. **D**

### Blue Microphones
**Robbie** Class-A discrete tube mic/instrument preamp, no ICs, discrete components input to output. **B**

### Burl
**B1** Mic preamp for the API500 module series, designed to complement the B2. **B**

### Buzz Audio
**ARC1.1** Mono mic pre-amp/compressor/EQ. **C**
**Elixir** Mono mic pre-amp for API 500 series. **B**
**MA2.2** Dual-mono mic pre-amp. **C**
**SSA1.1** Dual mono mic pre-amp. **B**

### Centrance
**MicPort Pro** Driverless USB mic pre-amps with 48V phantom power and zero latency headphone output. **A**

### Chandler
**Germanium Preamp/DI** Made with classic Germanium transistors. **B**
**LTD-1 Mic Preamp/EQ** EQ/pre-amp. Hand wired Neve cards. Double EQ, DI input, 48 volt, phase, output controls. **C**
**TG Channel MKII** EMI ch path. Mic/line/DI input, three-band EQ. **C**
**TG-2 Mic Preamp** Stereo mic pre-amp from 60s/70s custom consoles. Warm open tone, 5-75dB gain, DI input, 48 volt, output control. **C**

### Crane Song
**Flamingo** High quality two-channel discrete class A mic pre-amp, can sound transparent or vintage. **C**
**Spider** Eight mic pres, eight limiters, eight fat buttons, var. per track saturation effect, digital outs. **D**

### D.A.V. ELECTRONICS
**BG 501** Mic pre-amp w/DI (for API 500 Lunchbox). **A**
**BG No 1** Two-channel microphone pre-amplifier. **A**
**BG No 1U** Two-channel mic pre-amplifier with DI. **B**
**BG No 2** Four-channel microphone pre-amplifier. **B**

TUBE-TECH
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JAKOB WINTHER
Vibe Factory | Copenhagen
Studio Owner & Engineer
"Whenever I'm mixing or recording, my TUBE-TECH gear is in use constantly. These blue machines gives me everything I want from analog equipment; warmth, fatness and character. This is modern equipment combined with the beloved quality of the classics! Already at an age of 17 I learned from the internet, that these units were the ones to get hold of for professional production, and I have never regretted that decision."
TUBE-TECH VALVE QUALITY
FOR SOUND LOVERS
MP1A Mic Pre/DI
CL1B Compessor
ME1B Midrange EQ
PE1C Program EQ
LYDKRAFT
NEW WEBSITE | WWW.TUBE-TECH.COM

*Grace Design M904*

**BG No 5** Channel strip with DI. **B**
**BG No 7** Micpre-amp with DI and limiter/comp. **B**
**BG No 8** Eight-channel microphone pre-amplifier (1U). **C**
**BG No 9** Mic preamp (Channel 1). DI on channel 2. **A**

### *DACS*

**HeadLite 2** Four-in four-out headphone amp, six position self cleaning monitor select for each amp **A**

**HeadMaster**
DAW monitoring control with Crookwood D-A (AES & SPDIF), bal and unbal analogue in, independent headphone out, two switchable loudspeaker outputs, direct out from digital. **B**

**MicAmp 2** Clear, uncoloured, detailed and complete sound; with input stage and optional in line pad. **C**

### *Daking*

**Mic Pre 1** Single ch mic/pre, adjustable high pass filter. **A**

**Mic-Pre EQ 52270**
Single-channel mic/pre EQ with 48V phantom power, phase reverse, pad, gain, output level controls, four-band EQ, plus shelving filters. **B**

**Mic-Pre IV** Class A, four-ch mic/pre EQ, 20dB pad, phase reverse, Hi-Z input, LED meter. **C**

### *dbx*

**286A** Mic preamp/compressor. OverEasy compression, de-essing, enhancing, expanding and gating. +48V phantom power and 80Hz low cut filter. **A**

**376** Tube ch strip. Valve mic preamp, three-band parametric EQ, compressor, de-esser. Hi-Z instrument input. AES/EBU, S/PDIF outputs. **B**

**386** Dual ch valve mic preamp. Hi-Z instrument input. AES/EBU and S/PDIF outputs with selectable output (up to 24-bit, 96kHz). **B**

### *Drawmer*

**1960** Two-channel mic/line/instrument pre-amp/tube compressor. **C**

**1961** Two-channel vacuum tube equaliser. **C**

**1969 Special Mercenary Edition**
Two-channel mic/line/instrument pre-amp. **C**

**MX60 Front End One**
Mic/line/instrument pre-amp with full dynamics EQ and multi-band tube saturation. **A**

### *DW Fearn*

**LP1** Line pad. **A**
**PDB** Passive DI Box. **A**
**VT1** Mono tube mic pre-amp. **C**
**VT15** Mono tube channel strip. **D**
**VT2** Dual mono tube mic pre-amp. **C**

### *Earthworks Audio Products*

**1021** Single-ch mic preamp, 48V phantom power, phase reverse, gain controls. 2Hz-100kHz. **B**

**1022** Two-channel mic preamp with 48V phantom power, XLR and 1/4-inch connectors, phase reverse and gain controls. **C**

**1024** Four-ch mic preamp w/140dB dynamic range. **D**

### *Empirical Labs*

**EL9 Mike-E** Digitally controlled mic pre, warming/softening features, excellent compressor/limiter. **C**

### *Equipson*

**SP MAX Serie by WORK**
SP range evolution, 2U chassis, built-in class H circuits; manages low impedance (2O) loads. **A**

**WXP Series by WORK**
Switching power series (high-quality components). Four models:1000W to 3000W. **A**

### *Fatman*

**Fat Funker** Mono valve guitar front end channel, EQ, Compressor, pre-amp, optional digital out. **A**

### *Focusrite*

**ISA 220 Session Pack**
Ch.strip feat. transformer pre-amp, EQ, compressor, de-esser, limiter, stereo ADC opt. **C**

**ISA 428 Pre Pack**
Four-ch transformer-based pre-amp with var impedance and eight-ch 192kHz ADC option. **C**

**ISA 430 MKII Producer Pack**
Channel strip featuring multiple processors, plus a stereo 192kHz ADC option. **C**

**ISA 828** Eight-ch transformer-based pre-amp w/variable impedance, eight-ch192kHz ADC option. **C**

**ISA One** Single-ch mic pre-amp with Independent DI. **A**

**Liquid 4PRE**
Four channel Liquid pre-amp with remote control over Ethernet. **D**

**OctoPre** Eight-channel mic pre and dynamics with comprehensive ADC options. **B**

**OctoPre LE** Eight-ch mic pre with ADAT ADC/DAC option. **A**

**Red 1** Four-ch transformer-based classic pre-amp. **D**

**Red 7** Channel strip featuring transformer-based pre-amp, compressor, de-esser and exciter. **D**

**Red 8** Two-channel transformer-based pre-amp. **C**

**The Liquid Channel**
Channel strip featuring Liquid technology and analogue front end. **C**

**TrakMaster Pro**
Mono channel strip with mic pre, compressor, EQ, and ADC option. **A**

**TwinTrak Pro**
Latency-free stereo tracking device with DAC. **A**

**VoiceMaster Pro**
Voice-optimised channel strip, ADC option. **A**

### *GML*

**2020** High-resolution discrete input channel combining the 8300 mic-pre, 8200 parametric EQ, and the GML Dynamic Range Controller. **D**

**2032** Single-channel with 48V phantom power, phase reverse, gain control, gain trim, high-pass filter (40Hz, 100Hz) for pre-amp, and more. **C**

**8302** Two-channel 8300 mic pre-amp. **C**

**8304** Four-channel 8300 mic pre-amp. **C**

### *Grace Design*

**Lunatec V3** Portable high fidelity two channel mic pre with 24/192 AD converters. Six or 12VDC operation. HPF, M+S matrix, ANSRtm dithering standard. **B**

**m101** Single ch high fidelity mic preamp with DI. Features include ribbon mic mode, HPF, 48V phantom, precision gain switching. **A**

**m201** Two-ch high fideltity mic preamp with Ribbon Mic mode, Hi-Z inputs, built in M+S matrix, optional reference 24/192 AD converters **C**

**m801** Eight-ch high fid mic amp w/Ribbon Mic Mode, dual balanced outputs, phase, 48V, precision 24 position gold contact gain switches **D**

**m802** Eight-ch remote controlled mic pre with Ribbon Mic Mode, ProTools HD compatibility and optional 24/192 reference AD converter card **D**

### *Great River*

**ME-1NV** Single channel mic preamp for vintage sound. **C**

**MEQ-1NV** A combination of the EQ-1NV and the ME-1NV. Routed via patch loop jack on the ME-1NV. **D**

**MP-2NV** A two channel version of the ME-1NV. **C**

**MP-500NV** A 500 series version of the ME-1NV. **B**

### *Joe Meek*

**OneQ** 1U deluxe channel strip. **A**
**SixQ** 1U channel strip. **A**
**ThreeQ** Half-rack channel strip. **A**
**TwinQ** 2U dual mono channel strip. **A**

### *Langevin*

**Dual Mono Mic Pre with EQ**
All-discrete stereo mic pre-amp with EQ. **B**

**Dual Vocal Combo**
Stereo mic pre-amp with EQ. **C**

### *Little Labs*

**LMNO Pre** Unique mic pre, fully discrete gain stage, 74dB of gain with a maximum level out of 31dB. **A**

**Multi Z PIP** The Multi Z PIP 3.0 is a completely updated, refined replacement for the now classic Little Labs Multi Z Direct Box. **A**

**PCP** High quality guitar splitter/line level DI box. **B**

**Red Eye** A passive direct box/re-amp box with unique expansion capabilities. **A**

**STD Merc Edition**
A guitar/instrument cord line driver. **A**

### *M-Audio*

**Audio Buddy**
Dual mic pre/DI box with phantom power. **A**

**DMP3** Two-ch pre-amp/DI Box, level controls, phase reverse, low-cut filter, VU meters. **A**

### *Manley Laboratories*

**Dual Mono Mic Pre**
Dual-mono mic pre-amp (two-channel). **C**

**MIC/EQ 500**
Fully-differential mic pre and passive EQ. **C**

**Mono Mic Pre**
Mono tube mic pre-amp. **B**

**Mono Tube Direct Interface w/ EQ**
Mono tube direct interface with EQ. **A**

**SLAM! (Analogue)**
Stereo mic pre/DI/ELOP+FET limiters. **D**

**SLAM! (w/ Digital I/O)**
Stereo mic pre/DI/ELOP+FET limiters, with 24/96 AD/DA card. **D**

**Stereo Tube Direct Interface w/ EQ**
Stereo tube direct interface with EQ. **A**

**TNT** Two-channel mic pre-amp (TUBE channel + NO TUBE channel). **C**

**VOXBOX** Mic preamp, compressor, EQ, limiter, de-esser. **D**

### *Martinsound*

**Martech MSS-01**
Natural-sounding DI interface. **X**

**Martech MSS-10**
Natural-sounding microphone pre-amplifier. **C**

### *Midas*

**XL42** Two-channel XL4 mic pre-amp with creative equalisation. **C**

**XL88** 8x8 matrix mixer. **D**

### *Millennia Media*

**HV-3C** Two ch's of HV-3 mic pre-amps in 1U rack. **C**

**HV-3D** HV-3 mic pre-amps in four- and eight-channel 2U racks. **D**

**HV-3D** HV-3 mic pre-amps in four- and eight-channel 2U racks. **D**

**HV-3R** Pro Tools-compatible, remote-controllable HV-3D/8 with Ethernet and MIDI protocol. **D**

**LOC** Archive phono pre-amp with universal playback equaliser, and reference RIAA playback EQ. **E**

**LPE-2** Archive phono pre-amp with universal playback equaliser, and reference RIAA playback EQ. **E**

**M-2B** Two-ch, high-voltage, transformerless, Class-A biased, all-vacuum tube stereo mic pre-amp. **C**

**STT-1** Pure Class-A analogue rec ch, Twin Topology mic pre-amps, EQ, compressor/limiter. **C**

**TD-1** Twin-topology, half-rack rec channel, vacuum tube/all-discrete solid state DI amps. **B**

### *MindPrint*

**DTC** High-end, all tube-driven, two-channel strip. **C**

**EnVoice MK2**
Channel strip featuring a valve compressor, parametric EQ, and optional USB for DAWs. **A**

### *Pendulum*

**MDP-1** Mic/DI preamp. All tube, short signal path design w/pure Class A, high-V circuitry. **D**

**Quartet** Four element tube rec ch. Mic/line/DI ins. Three-band EQ. Opto compressor/limiter. De-esser. **D**

**Quartet II** Tube signal processor. Mic/line/DI inputs. Three-band passive tube EQ. Opto compressor/limiter. De-esser. **D**

### *Phoenix Audio*

**DRS 1** Mono class A mic pre-amp. **B**

**DRS 2** Dual mono class A mic pre-amp. **C**

**DRS Q4** Dual mono class A mic pre-amp with four band parametric EQ. **C**

**DRS Q4M** Mono Class A mic pre-amp with four band parametric EQ. **B**

**Nice DI** Dual mono class A DI. **B**

### *PreSonus*

**ADL600** Two-ch high-voltage class A tube pre-amp. **C**

**BlueTube DP**

Two-channel tube/solid state mic pre-amp/DI. 48V, pad, phase reverse, high pass filter and VU metering on both channels. **A**

**DigiMax96K**

Eight-ch class A mic pre-amp with ADAT, SPDIF and AES/EBU outputs. Limiter, EQ enhance, 20dB pad, 48V and direct output on each channel. **B**

**DigiMaxD8** Eight-channel class A mic pre-amp with 24-bit/48kHz ADAT I/O. 20dB pad, LED metering and balanced direct out on each channel. **A**

**DigiMaxFS** Eight-channel class A mic pre-amp with 24-bit/96kHz ADAT I/O. Direct out and inserts on each channel plus wordclock I/O. **B**

**DigiMaxLT** Eight-channel class A mic pre-amp with ADAT outputs. 48V and 20dB pad on each channel. **B**

**Eureka** Channel strip with class A mic pre-amp, soft knee compressor, three-band parametric EQ and optional 24-bit/96kHz digital output. **A**

**StudioChannel**

Channel strip: class A tube preamp, VCA-based compressor, three-band parametric equaliser. **A**

**TubePRE** Single-ch tube mic-preamp, var. tube drive. 48V, 20dB pad, phase reverse and high pass filter. **A**

### *Prism Sound*

**MMA-4 XR** Four-ch mic pre-amp; 48V phantom; phase rev; stepped gain controls. Freq resp: 1Hz-200kHz. **C**

### *Radial Engineering Ltd.*

**CX8** Eight ch contractor mic splitter with direct out, aux out and transformer isolated out. Mounts in standard electrical boxes. **A**

**J-ISO** Stereo pro +4dB to consumer -10dB interface 1/4-inch, RCA/3.5mm outs, Jensen transformers for immunity to ground loop hum. **A**

**J+4** Stereo consumer -10dB to pro +4dB line driver. Active buffers and transformer isolation for low noise and immunity to ground loop hum. **A**

**J48** Phantom powered active DI with 9-volt rails for increased headroom. Handles high input level from active instruments without clipping. **A**

**JD6** Rackmount six ch passive DI w/Jensen transformers. 1/4-inch and RCA inputs. Linear response from 10Hz to 40kHz (+/-0.5dB). **A**

**JDI** Passive direct box w/Jensen trans isolation: immunity to ground loop hum/ buzz. **A**

**JDX** Active guitar amplifier direct box with reactive load and speaker emulation. Inserts between an amp and speaker. Outputs a mic-level signal. **A**

**JPC** Phantom powered stereo DI for computers, iPODS, other -10dB consumer sources. 1/4-inch, RCA and 3.5mm inputs and XLR mic-level out. **A**

**JS2 and JS3**

Mono mic splitters with one (JS2) or two (JS3) isolated outs plus direct and aux outputs. Jensen equipped for immunity to ground loop hum. **A**

**JX44** Guitar and amp distribution system controls four guitars and four amps with two effects loops, re-amping and DI. Optional JR5 foot pedal. **B**

**OX8 and LX8**

Rackmount eight channel mic splitter (OX8) and line splitter (LX8). Offers direct out, aux out and transformer isolated out on DB-25 D-SUB. **A**

**Phazer** Signal phase adjuster and low pass filter. **A**

**ProD8** Rackmount eight ch passive DI with dual redundant inputs for main and backup keyboards, drum machines, playback devices. **A**

**ProDI** Passive direct box with custom Radial transformer for immunity from ground loop hum and buzz. Linear response from 20Hz to 18kHz (+/-1dB). **A**

**ProISO** Low cost stereo pro +4dB to consumer -10dB interface with custom Radial transformer for immunity to ground loop hum. **A**

**SGI** Long haul guitar interface drives 100 meters of cable between a guitar (or its wireless receiver) and the amp for stage and studio. **A**

**SW4** Festival switches allows three FOH consoles to share one PA system. Incorporates music playback and mic announcements. **B**

**SW8** Eight channel auto signal switcher seamlessly switches between main and backup multi-tracks for live tracks. Built in direct boxes. **A**

**X-AMP** Pro active re-amping devices allows a multi-tracks to drive guitar and bass amps for layering of guitar sounds or track replacement. **A**

### *Raindirk Audio*

**HELIOS69A** Seven-inch black vertical passive EQ/mic amp. **B**

**MEQ** Modular mic amp/EQ/limiter range **D**

### *RANE*

**MS 1S** Microphone pre-amp (desktop). **A**

### *RME*

**DMC-842 M**

Multi-channel remote control AES42 digital mic controller with MADI connection and control. **D**

**Micstacy M**

Multi-channel remote control pre amp with MADI connectivity and control. **D**

**Octamic II** Eight channel mic preamp, 1U, including 192kHz AD conversion to AES and ADAT. **B**

**Quadmic** Four channel mic preamp, 1/2 rack. **A**

### *Røde Microphones*

**D-PowerPlug**

In-line cable mounted instrument grade pre-amp for dynamic mics. **A**

### *Rupert Neve Designs*

**Fidelice: High Voltage & Remote Quad Pre**

Quad channel, discrete, class-A and high voltage preamplifier, with remote control and ADC. **D**

**Portico 5012**

Dual-channel mic pre with silk and Rupert Neve designed transformers. **C**

**Portico 5012**

Dual-channel mic pre with silk and Rupert Neve designed transformers. **C**

**Portico 5015**

Single-channel mic pre with silk compressor-limiter with independent transformer coupled I/O for each section. **C**

**Portico 5015**

Single-ch mic pre, silk compressor-limiter, indpt transformer coupled I/O for each section. **C**

**Portico 5016**

Combined mic-pre and DI with silk, vari-phase, and Rupert Neve designed transformers. **B**

**Portico 5016**

Combined mic-pre and DI with silk vari-phase, and Rupert Neve designed transformers. **B**

**Portico 5032**

Single channel mic pre/three-band EQ with silk and Rupert Neve designed transformers. **C**

**Portico 5032**

Single channel mic pre/three-band EQ with silk and Rupert Neve designed transformers. **C**

### *Safe Sound Audio*

**P1 Audio Processor**

Mic/line/instr pre-amp + compressor, limiter/ zero latency monitoring. Half/full rack ver. **A**

**P501 Audio Processor**

500 Series pre-amp plus compressor plus limiter. Level and GR metering. **A**

### *Shure*

**FP 23** Mic preamplifier. Single-channel; gain control; high-pass filter (80, 100Hz); limiter; battery. **A**

**FP 24** Portable pre-amp. Two-ch; level controls; high-pass filter; slate; LCR; tone generator. **A**

### *SM Pro Audio*

**PR-8 DS** Eight-channel microphone preamp. **A**

### *Solid State Logic*

**Alpha Channel**

1U console channel strip with analogue and digital outputs. Mic line or Inst Input, VHD circuit, three band parametric EQ, and hi-pass filter. **B**

**Alpha VHD Pre**

1U rack ch, four unique variable harmonic drive mic pres with line and instrument inputs. **B**

**Mynx** Desktop chassis for two X-Rack modules (all X-Rack modules supported). **A**

**X-Rack Mic Amp Module**

X-Rack/Mynx SuperAnalogue module mic, line and instrument input. Variable input impedance, high/low pass filters, rec + mix bus routing. **A**

**X-Rack VHD Input Module**

Variable harmonic drive mic preamp in X-Rack/ Mynx format. High and low pass filters and LMC listen mic compressor. **A**

### *Sonifex*

**RB-DMA2** Dual digital microphone amplifier. **A**

**RB-MA1** Single microphone amplifier. **A**

**RB-MA2** Dual microphone amplifier. **A**

**RB-MM1** Mix-minus generator. **A**

**RB-MTV1** Contribution voiceover monitor w/talkback. **A**

**RB-TGHDB** Multi-ch HD tone generator, BNC outputs. **B**

**RB-TGHDX** Multi-ch HD tone generator, XLR outputs. **B**

### *Sontronics*

**Chimera** Hybrid valve pre-amp with independent solid-state and valve channels. **A**

**Sonora** Portable dual-channel, solid-state pre. **A**

### *SPL*

**Channel One**

Mono channel strip with hybrid solid state/tube pre-amp, de-esser, compressor/limiter, noise gate, three-band EQ, headphone monitor. **B**

**Frontliner** Mono channel strip w/discrete solid state/ tube hybrid pre-amp, de-esser, fully featured compressor, EQ section, tube output stage. **C**

**Gainstation 1**

Discrete, 60V class A mic/instrument pre-amp with separate transistor and tube gain stages. **B**

**Gainstation 1 AD**

Discrete, 60V class A mic/instrument pre-amp separate transistor and tube gain stages. **B**

**Gainstation 8**

Eight gainStation pre-amps in a 2U package. **D**

**Gold Mike MK2**

Two-channel, hybrid solid state/tube mic and instrument pre-amp featuring tube drive, limiter stages and FLAIR presence enhancement. **B**

**Track One** Mono channel strip. Mic/instrument pre-amp, de-esser, compressor/limiter, three-band EQ, PPM meter display. Optional 24/96 output. **A**

### *Studio Projects*

**SP-828** Eight-channel mic preamp incorp. latest rev of Burr Brown ICs. Also an 8X2 mixer. **A**

**VTB-1** Variable tube mic pre amp with warm transparent character. Great for production. **A**

### *Summit Audio Inc.*

**2BA-221 Mic and Line Preamplifier**

Var. impedance mic pre with swept tube output, line & Hi-Z inputs can be mixed with mic, swept HPF multiple in & out, great sound fast. **A**

**ECS-410 Everest Flagship Channel Strip**

Preamp compressor passive EQ overdrivable output w/TouchPatch one-touch routing. **C**

**MPC-100A Tube Mic Preamp and Compressor**
Transformer/tube preamp & variable impedance Hi-Z in, tube comp/limiter with master output, multiple gain stages for finding your tone. **C**

**TD-100 Instrument Preamp and Direct Box**
Tube life to your instrument. XLR mic level TRS line level headphone direct outputs, switched gain variable impedance polarity ground lift. **A**

**TPA-200B Dual Tube Mic/Line Preamplifier**
Completely variable input and output for tones from silky to trashy and everything in between. Mic/line/Hi-Z in, great for mixing, too! **C**

### *Symetrix*

**528E Voice Processor**
Analogue channel strip, six key funcs: mic pre, de-essing comp/limiting, downward expansion, para EQ, voice symmetry alignment. **A**

### *Tegeler Audio Manufaktur*

**RFZ-Audio V781 Vorverstä§rker**
Vintage East German preamp, transformer bal, vintage transistor sound, phantom power. **C**

**RFZ-Audio V799 Kanalzug**
Combines RFZ-audio V781 preamp, W734 EQ and V713 compressor to a full channel strip, transformer bal, vintage transistor sound. **C**

**Vari Tube Recording Channel**
Flexible pre-amp with passive pultec-style EQ, vari-mu and opto compressor, also for line signal processing, stereo-link, full tube **C**

### *Thermionic Culture*

**Earlybird 1.2**
Two channel mic pre-amp, with balanced push-pull all valve circuit. **D**

**Earlybird 2.2**
Stereo tube Mic/Line pre-amp. Hand wired with custom Sowter transformers. On board active three-band lift EQ with six position bass cut. Dedicated line and Pullet inputs. **D**

**Rooster** Stereo tube mic/line/DI pre-amp with EQ and attitude distortion. **X**

**Rooster Balanced**
Balanced stereo tube mic/line/DI pre-amp with EQ and attitude distortion. **C**

### *TL Audio*

**Classic PA1** High-end mic dual pentode valve pre-amp employing an all transformer balanced front end with secondary triode valve stages. **B**

**Ebony A1** Discrete class A and tube dual mic pre/DI. **B**

**Ebony A3** Discrete class A and tube mono channel strip with compression and EQ. **B**

**Ivory 5001** Quad valve pre-amp offering four top quality valve mic pre-amps in a single 2U package. **B**

**Ivory 5050** Mono valve pre-amp/compressor. **A**

**Ivory 5051** Mono valve processor with a combined pre-amp, noise gate, compressor, and equaliser. **B**

**Ivory 5052** High-quality double 'channel strip' stereo valve processor; ideal system front end. **C**

### *Toft Audio Designs*

**AFC-2** Dual mic pre/four-band EQ. **A**

**ATC-2** Dual mic pre/EQ/compressor. **B**

**EC-1** Mono mic pre/EQ/compressor **A**

### *Tonelux*

**MP1a** Mic preamp module. **B**

### *True Systems*

**P-Solo** Single-channel mic/pre with 48V phantom power, phase reverse, pad, and gain controls. **A**

**P-Solo Ribbon**
Single-channel mic/pre with loading and gain for ribbon mics. Phase reverse/gain controls. **A**

**P2 Analog** Two-channel mic preamp with phase meter and M/S decoder. **B**

**Precision 8** Eight-ch mic preamp w/M/S decoding. **C**

### *Tube Tech*

**MEC 1A** Single channel tube recording channel, mic pre-amp/EQ/Comp. **D**

**MMC 1A** Single ch recording ch/pre-amp with switchable impedance, multi-band optical compressor. **D**

**MP-1A** Two-channel tube mic pre-amp with 48V phantom power; switchable impedance, 20dB pad, low-frequency cut filter (20, 40Hz), gain controls, doubles as direct box. **C**

**PM-1A** Module single ch tube mic pre-amp w/48V phantom power, 20dB pad, low-freq cut filter, gain controls, doubles as direct box. **C**

### *Universal Audio*

**2-610S** Updated version of original 2-610 preamp, mic, balanced line, and hi-Z input, switchable -15dB pad, variable input gain and output levels. **C**

**4110** Discrete class A, class-leading 74dB gain, three-way SHAPEswitch, modern/vintage/saturate, gain/level controls, fast transients XLR, 1/4 ins. **D**

**6176** Two classics in one box, ultra quiet operation, mic, balanced line, Hi-Z inputs, split or join mic pre and compressor, stereo interconnect. **C**

**710 Twin-Finity Mic Preamp**
Combines tube and solid-state circuits allowing blend of each. Dual gain controls, pad, filter, phase reverse, VU metering. Free-standing. **A**

**8110** Discrete class A, three-way ,shape, switch: modern/vintage/saturate, gain and level controls, no capacitors in audio path. **D**

**DCS Remote Preamp**
Dual mono or stereo transimpedance mic pre/DI, mid/side recording w/decoded monitoring; headphone amp w/ 3x cue mix, reverb, EQ. **B**

**LA-610** Putnam Sr. 610 Tube Mic Pre, Teletronix LA-2A-style T4 Opto-compressor- vintage EQ, variable impedance & DI, audiophile components. **B**

**Solo/610** Classic Putnam 610, gain, level, and impedance selection, portable design, USA assembled. **B**

## Other Processors

### *A Designs*

**ATTY** Stereo passive attenuator with mute switch. **A**

**ATTY\'2D** Six channel attenuator with mute switches. Designed for passive surround control. **A**

**REDDI** All tube direct box. Custom transformers. **A**

### *AandG Soluzioni Digitali*

**See Sound** New way to produce 3D audio surround soundscapes for any kind of video. **A**

**TheBat** Three-dimensional digital controller, enables settling in a pointer's position in 3D environ. **C**

**X-Spat AB64**
Evolutionary multi-channel DSP expansion for digital audio workstations. **C**

**X-Spat Apogee**
Evolutionary multi-channel DSP expansion for digital audio workstations. **C**

### *Allen & Heath*

**GR2** Nine-input, four-output, two-zone analogue mixer offering the installer a host of front panel preset switches and trimmers to meet specific system requirement. **B**

### *AMS-Neve*

**8804** Fader pack for 8816. **B**

**8816** 16-ch summing mixer with comprehensive monitoring, cue ad talkback features. **C**

### *Apex*

**Argos** Sound level limiter. **B**

**dBDI-2** Dual active DI box. **A**

**dBZ-48** Stereo distribution mixer. **A**

**dBZ-48d** Stereo distribution mixer with delay and filter. **B**

**Hera** Sound level controller. **B**

**Leto** Sound level deported display. **A**

### *Aphex Systems*

**1401** Aural Exciter and Optical Big Bottom tailored especially for acoustic instruments. **A**

**1402** Aural Exciter and Optical Big Bottom tailored especially for bass instruments. **A**

**1403** Aural Exciter and Optical Big Bottom tailored especially for guitar. **A**

**1404** Advanced optical compressor for guitar. **A**

**2020 MkIII** 1U broadcast processor with dual mono; overshoot low-pass filter; and split-band pre-emphasis filter. **X**

**204** Improved version of the 104 C2 with BigBottom, balanced I/O and new base circuitry for low-frequency processing. **A**

### *API*

**7800** Master control module allows you to mix individual channel strip elements together into a stereo mix, complete with full monitoring. **C**

**8200** Line mixer, easily expandable console configuration. Each channel has an insert, mute, solo, and two aux sends. **C**

### *Audient*

**BBB4** Black series four space rack unit for Black Series modules, inc. PSU. **A**

**BR10** Black series 10 space rack unit for Black Series modules, inc. PSU. **A**

### *Blue Coconut Unity*

**Echoverb** Six-head analogue tape echo. Any combination of the six playback heads can be selected, includes a tape reverb mode. **C**

### *BSS*

**DPR504** Four-ch noise gate. Parametric key filter with key filter listening. Simultaneous key level/ threshold metering, ave./peak metering. **C**

**DPR901II** Four-band dynamic equaliser. Frequency-selective compression and expansion. Frequency sweep, adjustable bell width, compress/expand control. One input/four band, or two input/two bands per channel. **C**

### *Chandler*

**Universal Mix Control**
Designed for two major uses (1) simple combining of multi-mic'ed sources such as guitar amps or snare drums (2) parallel processing without using a console. **B**

### *Crane Song*

**Avocet** Stereo and surround controller with three digital inputs, three analogue inputs, and a headphone system. **C**

**Egret** Eight ch's of high quality D/A converters and a stereo line mixer with colour options to help bring analogue summed digital mixes to life. **D**

**Hedd** High quality 24-bit A/D and D/A convertors, adjustable triode, pentode and tape sounds. **C**

### *CRL*

**Amigo AM** Dual-band AGC for consistent loudness. **D**

**Amigo FM** Dual-band AGC for consistent loudness. **D**

### *D&R*

**SiCo** Talk-back remote unit for announcer. **A**

**TelCom Telephone Hybrid**
Active telephone hybrid. **A**

**Telephone Hybrid 1**
Passive telephone hybrid. **A**

**Telephone Hybrid 2**
Active telephone hybrid. **A**

**Teleporter 2**
Reporter phone assistant with keyboard and record out. **A**

### *DACS*

**FREQue II** Analogue effects processor that few, if any, plug-ins can emulate. **B**

### *Dangerous Music*

**Dangerous Sum & Minus**
Sum and difference processor, enables separate processing of the center and sides of a mix. **B**

### *dbx*

**120A** Subharmonic processor. Individual control for two ranges of subharmonic frequencies. LF boost cicuit. Subwoofer output. Built in crossover. Balanced I/O. **A**

**233XL** Stereo two-way/mono three-way crossover. LF summed output. x10 range switch and phase reverse on all channels. Level control on all outputs. 24db/oct filters. **A**

**234XL** Stereo two/three-way/mono four-way crossover. LF summed output. x10 range switch and phase reverse on all channels. Level control on all outputs. 24db/oct filters. **A**

### *Drawmer*

**4X4 Portable Active Splitter**
Four-in/16-out mic/line signal splitter in self-contained road proof case. **B**

**Three-Sum** Three-band freqsplit-sum device with limiter. **A**

### *DW Fearn*

**VT3** Dual mono tube DI. **C**

### *Izotope*

**ANR-B** Two channel adaptive realtime noise reduction unit for broadcast. **D**

### *Klark Teknik*

**DN100** Active DI box. **A**

**DN1248 Plus**
12-input/48-output active mic splitter. **D**

**DN1248 Plus-AT**
DN1248 Plus with all outputs transformer balanced. **D**

**DN1248 Plus-DP**
DN1248 Plus fitted with two PSUs. **D**

**DN1248 Plus-FM**
DN1248 Plus with all outputs transformer balanced and two PSUs. **D**

**Square ONE Dynamics**
Eight-ch configurable dynamics processor. **B**

**Square ONE Splitter**
Eight Input 24 output Splitter. **B**

### *LA Audio*

**DA82** Distribution amp (1:8 mono or 2:4 stereo). **A**

**DBT Plus** Dual-ch 600CE¬© output balancing interface. **A**

**Di2MkII** Active DI box (battery and phantom power). **A**

**MS1224** 12x four active, unity gain mic splitter (all outputs with transformer balancing). **C**

**MS1224PS** Power supply/monitor unit for 4x MS1224. **A**

**MS424** Four x four active unity gain mic splitter (transformer outputs). **B**

**MS424X** MS424 with transformer balanced inputs. **B**

### *Legendary Audio*

**Masterpiece 2**
Analogue mastering processor controls image, EQ, tape texture, phase and dynamics. **E**

### *Manley Laboratories*

**Mastering BACKBONE Insert Switcher**
Fully balanced switching for up to eight stereo inserts. With M/S, swap, and IP/OP gains. **D**

### *Martinsound*

**Martech EMT 140 Kit**
Upgrade kit for EMT 140 that reduces noise and increases headroom while retaining the classic EMT echo plate sound and EQ curves. **A**

### *Orban*

**Orban Optimod-AM 9300**
All-digital audio processor. **D**

### *Radial Engineering Ltd.*

**Phazer Bank**
Four ch rackmount version of the Phazer for aligning the phase repsonse of four sources. Perfect for tuning drum sounds in the studio. **A**

### *Raindirk Audio*

**DI Active** DI Active. **A**

**DI Passive** DI Passive. **A**

### *Rupert Neve Designs*

**Portico 5014**
Stereo field editor with width, depth, differenetial EQ, and differential insert. **C**

**Portico 5014**
Stereo field editor with width, depth, differenetial EQ and differential insert. **C**

**Portico 5042**
Two-channel true tape emulation and line driver. Genuine tape drive circuitry. Can also be used as a transformer-coupled line amp. **C**

**Portico 5042**
Two-channel true tape emulation and line driver. Genuine tape drive circuitry. Can also be used as a transformer-coupled line amp. **C**

### *Samson*

**S Gate 4** Fully featured four-channel gate/ducker. **A**

**S Phone** Four-channel headphone amplifier. Three outputs per channel. Aux in and EQ. **A**

### *Schoeps*

**DSP-4 KFM 360**
Surround processor for KFM 360 sphere mic. **D**

### *SM Pro Audio*

**HP-6 E** Six-channel headphone amp. **A**

**MPatch 2** Desktop patch bay. **A**

**P-Control** Stand-alone phase control. **A**

**PM-8** Eight-channel passive mixer. **A**

### *Solid State Logic*

**X-Rack** 4U chassis for up to eight X-Rack modules. Includes PSU and total recall system with capacity to store 32 snapshots. **B**

### *Sonifex*

**RB-DS2** Stereo delay synchroniser & time-zone delay (1U). **B**

**RB-DSD1** Digital silence detection unit (1U). **B**

**RB-ML2** Stereo microphone and line level limiter. **A**

**RB-OA3** Three studio on-air switcher. **A**

**RB-OA3C** Expansion unit cable kit for RB-OA3. **A**

**RB-OA3R** Remote switch panel for RB-OA3. **A**

**RB-PD2** Stereo profanity delay (1U). **C**

**RB-SD1** Silence detection unit (1U). **A**

**RB-SL2** Twin mono, or stereo, limiter. **A**

**RB-SSML1** Mic/line source selector with compressor/limiter. **A**

### *SPL*

**Cabulator** Power soak, speaker sim and DI out. **A**

**Charisma 2** Two-ch tube effects processor creating tube distortion and limiting effects. **A**

**De-Esser** De-esser based on phase cancellation for removing unwanted sibilance. **A**

**MixDream** 60V, class A, 16:2 summing and insert box featuring master limiter, stereo expander, and switchable transformer outputs. **C**

**MixDream XP**
Straight 60V class A summing mixer (16:2), also to expand the MixDream w/further 16 chs. **B**

**Phonitor** Fully analogue, 120V reference headphone monitoring amplifier with room sound parameters to simulate speaker monitoring. **C**

**RackPack** Allows for free configuration of an analogue rack fully loaded with all SPL specialties. **X**

**Transducer** Analogue guitar cab and miking simulator. **B**

### *Symetrix*

**Symetrix Integrator Series Room Combine 788.**
Configures complete room combining solutions for hotels, halls, schools, conference centres. **C**

### *Tegeler Audio Manufaktur*

**Tube Summing Mixer**
32-channel summing mixer, active transformers & tube stage, adjustable output level with 3DB steps, all inputs usable as mono inputs. **C**

### *Thermionic Culture*

**Culture Vulture**
Stereo tube distortion with dual mono operation, odd or even harmonic distortion, or combination of both (all-tube design). **C**

**Culture Vulture Mastering**
Stereo tube distortion with dual mono operation, odd or even harmonic distortion, or combination of both (all-tube design). **C**

### *TL Audio*

**Classic VP1** Mono valve processor. **C**

**Ebony A2** Discrete class A and tube stereo processor with compressor and EQ. **B**

### *Tube Tech*

**RM 8** Table top frame for eight modules with internal PSU. **C**

**SSA 2B** Stereo summing amp; 20:2 down-mix unit for high-quality mix down of DAW/console out. **D**

### *Wharfedale Pro*

**XO-204** Two input high quality analogue crossover for bi-amped sound reinforcement with balanced TRS inputs and outputs. **A**

**XO-206** Two input high quality analogue crossover for tri-amped sound reinforcement with balanced TRS inputs and outputs. **A**

### *XTA Electronics*

**DS800** Mic split/distribution System; eight-in/32-out; transparent, signal distribution. **C**

## Multi-Effects & Digital Processors

### *AandG Soluzioni Digitali*

**X-Spat Box** Multi-channel DSP expansion for DAWs. **C**

### *Allen & Heath*

**iDR** 16x16 matrix mix processor and accompanying series of wall plates for building into integrated systems that are set up using software. **C**

### *Apex*

**Intelli-Q 22** Real-time system optimiser. **C**

**Intelli-X 48** Real-time speaker management system. **D**

### *Aphex Systems*

**320D Compellor**
Compressor/leveller/limiter with process balance, output and threshold per channel. **B**

### *Audionics*

**SD3 AES Silence Detectors**
AES silence detection system based around silence detector cards with programmable fail level, time to fail, and time to restore. **D**

### *Bricasti Design Ltd*

**Model 10** Remote for M7 reverb. **C**

**Model 7** High-precision stereo reverb processor. **D**

### *CEDAR Audio Ltd*

**ADA** 24-bit/96kHz A/D and D/A. **A**

**CEDAR Duo DDC declickle**
1U de-click and de-crackle processor. **D**

**CEDAR Duo DDH auto dehiss**
1U broadband auto-de-hisser designed to minimise noise reduction artefacts. **D**

**DNS1500 Dialogue Noise Suppressor**
Dual-channel dialogue noise suppressor with near-zero latency for film production, dubbing, OB (remote) and studio noise suppression. **D**

*Bricasti Design M7*

**DNS2000 Dialogue Noise Suppressor**
Dual-channel dialogue noise suppressor processor in 1U rackmount format, automated and controlled by a Pro Tools RTAS plug-in. **D**

**DNS3000 Dialogue Noise Suppressor**
Automated dual-channel dialogue noise suppressor processor offering on-board scenes, memories and moving faders. **D**

### *Empirical Labs*

**EL7 Fatso** Digital processing unit inc. distortion generation, HF saturation, transformer and tapehead emulation and classic knee compression. **D**

### *Eventide*

**BD600** Broadcast delay with up 80 seconds of delay. Buffer length can be adjusted from four seconds upwards. Dump and Sneeze modes provided. **D**

**BD960** Broadcast delay with eight second fully adjustable delay. One button delete mode; Autofill built-in filler playback. **C**

**DSP4000B+** Complex broadcast and post effects made easy, featuring 385 ready-to-use preset-algorithms and four times the power of the 4000B. **D**

**ECLIPSE** Dual-engine multi-effects, 90 of Eventide's best algorithms, optimised for live performance. **C**

**EVE/NET** Remote control for H7600 and H8000 models. **C**

**H7600** Inc. 1100 classic Eventide presets, inc. a 172-second sampler/delay.. **D**

**H8000FW** 1,800 presets, inc. 80+ 5.1 reverb and effects up to 96kHz, four channels of AES/EBU, ADAT, SPDIF, four channels analogue I/O, FireWire interface. **D**

**ModFactor** Modulation effects stompbox with 25 stereo or dual mono modulation effects, including phaser, flanger, chorus, and tremolo. **A**

**PitchFactor** Harmoniser pitch and delay stompbox with up to 1.5 seconds of stereo delay and up to four voices of diatonic pitch shifting. **X**

**Reverb 2016**
Dedicated controls for each parameter with LED status indicators, includes reverbs from the SP2016 and new HD versions. **C**

**TimeFactor**
Twin-delay stompbox with two independent three-second delays; 10 stereo/dual mono delay effects; 27 user presets, real time control. **A**

### *Focusrite*

**Liquid Mix** EQ and compression Liquid plug-in with external DSP and controller (32 instances). **A**

**Liquid Mix 16**
EQ and compression Liquid plug-in with external DSP and controller (16 instances). **A**

**Liquid Mix expansion card**
DSP expansion card for Liquid Mix. **A**

### *Junger Audio*

**B41** Four-channel digital brickwall limiter with adaptive controlled processing algorithms and optional SD/HD-SDI interface. **C**

**B42** Four-channel digital dynamics processor, including expander, de-esser, compressor, and brickwall limiter; adaptive processing; and optional SD/HD-SDI interface. **D**

**B46 Level Magic**
Four-channel digital audio level processor, including Level Magic and brickwall limiter, adaptive controlled processing algorithms, and optional SD/HD-SDI interface. **D**

**d02** Two-channel digital dynamics processor, including expander, compressor and brickwall limiter, analogue and digital I/O. **C**

**d06 Level Magic**
Two-channel digital audio level processor, including Level Magic and brickwall limiter, analogue, and digital I/O, web interface. **C**

**LT Level Magic**
Two-channel digital audio level processor, including Level Magic and brickwall limiter, analogue and digital I/O, and web interface. **C**

### *Klark Teknik*

**Helix DN9331 Rapide**
Motorised fader bank for Klark Teknik Helix and Midas digital console. **D**

**Helix DN9340E**
Two-ch graphic/parametric/dynamic EQ, delay and high-speed Ethernet communications. **D**

**Helix DN9344E**
Four-ch graphic/parametric/dynamic EQ, delay and high-speed Ethernet communications. **D**

**Helix DN9848E**
Digital system controller: four analogue inputs and four digital inputs, eight outputs, with fully-featured matrix mixing and Ethernet comms. **D**

### *LA Audio*

**CAN-D** Stereo headphone delay. **A**

**DLX240** Two-in/four-out DSP system management. **B**

**DLX260** Two-in/six-out DSP system management. **B**

**PC90** Phase checker system. **A**

### *Lexicon*

**MX200** Sixteen reverbs, delays and modulation effects. dbx dynamics. Dual processor design with four routing configurations. USB hardware plug-in feature with VST and AU software. **A**

**MX300** Multi effects processor, two-in, two-out config. Sixteen reverbs, delays, modulation effects. dbx dynamics and de-essing. USB hardware plug-in feature with VST and AU software. **A**

**MX400** Multi effects processor. Quad processor design. Seventeen reverbs, delays, modulation effects. dbx dynamics and de-essing. USB hardware plug-in feature with VST and AU software. **A**

**PCM96** Twenty eight reverbs, delay and modulation effects 'Hardware Plug-in' feature with Mac VST and AU software and DAW automation. Analogue and AES/EBU I/O, MIDI, Wordclock, Ethernet and Firewire connectivity. **D**

**PCM96 Surround**
Surround version of PCM96. Surround sound algorithms. Parallel/stereo configs. Hardware plug-in feature. AES only, or analogue & AES. **D**

### *Omnia*

**Omnia-CD** Mastering processor. 96 kHz, 24-bit resolution. Six band limiter, five AGC bands, wideband AGC. Twin color displays. Adjustable AGC crossovers. limiter algorithms designed for CD, and more. **E**

### *Orban*

**Orban Optimod 6300**
Processor for digital radio/TV, netcasts, STL/satellite uplink protection, digital mastering. **D**

**Orban Optimod-AM 9400**
No-compromise all-in-one processing for analogue AM and digital radio channels. **D**

**Orban Optimod-FM 5300**
Puts coveted five-band and two-band Optimod processing into a single rack unit package. **D**

**Orban Optimod-FM 8500**
Five-band and two-band processing for both analogue and digital radio. **E**

**Orban Optimod-PC 1101**
Broadcast-quality digital signal processing on-board suitable for both live streaming and on-demand programming. **B**

**Orban Optimod-TV 8585**
Achieves highest audience satisfaction in digital audio broadcasting, digital TV, and netcasting. **E**

### *Peavey*

**Dual DeltaFex**
Dual 1/4, input/output jacks; series mode (mixed input, stereo output). **A**

### *RANE*

**C4** Four-ch digital compressor w/sidechain filters. **B**

**DEQ 60** 2U dual-channel 1/3-octave DSP graphic EQ. **B**

**DEQ 60L** 3U dual-channel 1/3-octave DSP graphic EQ. **B**

**G4** Four channel digital gate w/sidechain filters. **B**

**PEQ 55** Dual channel five-band DSP parametric EQ. **B**

### *Samson*

**D1500** Digital RTA/Sig Gen with extensive metering. Net protocol links D Class units for integrated control/metering up to 15 EQ units. **A**

**D2500** Dual channel 31-band digital graphic EQ with feedback suppression, limiter, gate and time delay. NET interface to link to D1500. **A**

**D3500** Digital 30 filter fully parametric EQ and feedback management system with limiter, gate and delay. Links to D1500 RTA via Net. **A**

### *Seven Woods Audio*

**Ursa Major SST-206**
Combines the reissue of the Ursa Major Space Station, a classic reverb and effects unit, with a powerful modern reverberation system. **B**

### *Shure*

**DFR11EQ Version 5**
PC-controlled, 24-bit, fully-programmable feedback reducer/equaliser with 48kHz sample rate, ten notch filters, ten-band parametric EQ. **A**

**DFR22** 1U Windows-controlled, 24-bit, fully-programmable system processor; two I/Os; 48kHz sample rate; ten-band parametric EQ. **A**

**DP11EQ** Dynamics processor with Windows software, compressor/gate/expander/limiter/parametric EQ/delay, nine-band parametric EQ. **A**

### *Symetrix*

**322 DSP Engine**
Half rack space, two-channel multi-purpose DSP. Installed Sound, Broadcast, Studio. **A**

**371 SPL Computer**
Half rack space, ambient noise compensator. Airports, night clubs, retail locations. **A**

**AirTools 6100 Broadcast Audio Delay**
HD-comp. 24-bit digital delay: live broadcast. **C**

**AirTools Voice Processor 2x**
Two independently programmable ch's of ultra-low latency digi mic processing. **B**

**Symetrix Integrator Series Deuce 722**
Mono/stereo signal processing for live sound, broadcast, digital media, installed sound. **A**

**Symetrix Integrator Series Zone Mix 760**
Paging/music management zone mixer. **B**

**SymNet 8x8 DSP**
Open architecture, hardware/software solution for routing/processing audio. **D**

### *TC Electronic*

**C300** Studio/PA Dual Stereo gate/compressor. **A**

**C400XL** Dual stereo Gate/Compresser with balanced analogue XLR and balanced digital (AES/EBU). **A**

**D-Two** Studio/PA Multitap Rhythm Delay Processor. **A**

**D22** Seamless delay update with AES/EBU, S/PDIF, Wordclock BNC 75ohm, 5200 ms delay per channel, and four-bit A/D-D/A converters. **C**

**DB4** Eight-ch digi TV transmission processor, two engines inc. AGC, five-band dynamics, ISP limiter, PC editor. **E**

**DB8** Eight-ch digi TV transmission processor; AGC, five-band dynamics, ISP Limiter, PC Editor. **E**

**DBMax** Stereo digital broadcast maximizer w/five-band dynamics, AGC, Delay, EQ, brickwall limiter. **D**

**EQ Station-8 Digital**
Eight-channel digital, including parametric, graphic snf dynamic EQ, delay and limiter. 2U. **D**

**Finalizer 96K**
Studio Mastering Processor with EQ, and multiband comp/lim/exp. **C**

**Finalizer Express**
Direct Access Mastering Processor with multiband compression/limiting. **B**

**FireWorx** Studio multi-effects processor w/ wordclock. **B**

**G-Force** Guitar Multi Effects Processor. **B**

**G-Major** Guitar Multi Effects Processor. **A**

**G-Sharp** Dual Engine Guitar Effects Processor. **A**

**G-System** Integ. effects and management guitar system. **B**

**Gold Channel**
Digitally-enhanced dual mic pre-amp, including total recall. **C**

**M3000** Dual-engine VSS3 reverb and multi-effects. **C**

**M350** Dual reverb and multi-effects processor. **A**

**Mastering 6000**
Eight channels of AES/EBU I/O, stereo and multi-channel dynamics, EQ, and monitor matrix, plus TC ICON hardware remote. **E**

**MoneXL** Studio/PA Dual Reverb Multi Effects Processor. **A**

**P2** Stereo Dynamic Processor, inc. five-band dynamics, EQ, AGC, ISP limiter, and PC editor. **D**

**Nova Repeater**
Delay effects pedal. **A**

**Nova Delay**
Delay effects pedal. **A**

**Nova Drive**
Overdrive and distortion pedal. **A**

**Nova Dynamics**
Dynamics effect pedal. **A**

**Nova Modulator**
Guitar effects pedal. **A**

**Nova Reverb**
Guitar effects pedal. **A**

**Reverb 4000**
Single engine stereo version Reverb 6000, including VSS4, EMT250 sim, Reverb4, VSS3. **C**

**Reverb 6000**
Eight ch's of AES/EBU I/O, stereo/multi-ch reverb/delay, plus TC Icon hardware remote. **E**

**XO24** Two-in/four-out speaker management. **A**

### *TC-Helicon*

**VoiceDoubler**
Automatic double-tracking with up to four virtual overdubs. **B**

**VoiceLive** Vocal harmony, effects, and pitch correction for live performance. **B**

**VoiceLive 2** Floor-based vocal processor. **B**

**VoicePro** Pitch shifting, FlexTime, voice modelling, harmonizer, and character, plus TC multiFX. **C**

**VoiceTone Synth**
Vocal processing in a pedal. **A**

**VoiceWorks**
Voice harmony, compression and EQ, pitch correction, mic pre, and TC effects. **A**

**VoiceWorksPlus**
Interchangeable voice modeling/fourth-gen harmony w/adv. harmony control. **B**

### *Waves*

**Igtr** Personal guitar processor. **A**

**Maxx BCL** New digital limiter with MaxxBass and Renaisance Compressor built in. **C**

**Maxxbass 101 and 102**
Offer MaxxBass psycho-acoustic bass extension without exceeding driver excursion limits, or increased power consumption. **A**

**Y96K** Waves Mini YGDAI plug in card compatible with Yamaha digital mixers and workstations. **B**

### *Weiss*

**DNA1** Stereo digital (44.1kHz to 96kHz) de-noiser, declicker, ambience enhancer. **D**

**DS1** Digital compressor/de-esser/limiter, stereo, 44.1kHz to 96kHz. **D**

**EQ1** Stereo, seven-band digital parametric EQ. **D**

### *XTA Electronics*

**C2** 1U two-channel digital compressor/limiter with threshold, ratio, attack and release compressor controls; make-up gain, side chain EQ. **C**

**D2** 1U digital equaliser/compressor with three-band EQ,threshold and ratio compressor controls, and LED meters. **C**

**DP324 SIDD**
Two-input, four-output, 24-bit EQ, delay, compressor, limiter and gate/expander with SiDDcore software. **C**

**DP424** Two-input/four-output audio management system for studio monitoring and sound reinforcement. PC software control. **C**

**DP426** Two-input/six-output audio management system for studio monitoring and sound reinforcement. PC software control. **C**

**DP444** Four-input/four-output audio management system for studio monitoring and sound reinforcement. PC software control. **C**

**DP446** Four-input/six-output audio management system for studio monitoring and sound reinforcement. PC software control. **D**

**DP448** Four-input/eight-output audio management system for studio monitoring and sound reinforcement. PC software control. **D**

**E2** 1U four-band parametric EQ with frequency and level controls per band,high- and low-shelving filters, high- and low-pass filters. **C**

**G2** 1U dual/stereo gate. Look-ahead gate, sidechain EQ, HPF/LPF, listen and expander mode. **C**

### *Yamaha*

**SPX2000** New-generation 24-bit/96kHz multi-effects unit with 96kHz audio DSP. **B**

### *YELLOWTEC*

**VIP/digital V.4**
Unique digital voice processor with personal SmartCard. Synonym for voice processing. **C**

Studio E - Metropolis Studios, London, UK owners of more than 20 ADA-8 and ADA-8XR interfaces.
Orpheus
RECORD | MIX | MASTER
Prism Sound has been supplying successful high quality analogue and digital studio products for 22 years and has continued to lead the way in technical excellence and personal customer service. The near fanatical loyalty of Prism Sound users is a testament to the success of its product range. Whether it be Multi-track recording, mixing, cd-mastering or on location Prism Sound products deliver robust, reliable performance every time.
FireWire multi-track audio interface
ADA-8XR
MMA-4XR
Multi-Channel AD/DA Interface for Pro-Tools | HD with optional FireWire, AES, SPDIF and DSD interfacing
Audiophile microphone pre-amplifier
To arrange a free demo or talk about your requirements contact us now.
sales@prismsound.com | www.prismsound.com
The Old School | High Street | Stretham | Cambs CB6 3LD | +44 (0)1353 648888
NOTE: Pro-Tools | HD is a trademark of Digidesign, a division of Avid Technology Inc
PrismSound

*SSL Matrix*

# Analogue Recording/Post

### *Al.So*

**M26** 26 x 2 Summing Module. **C**

**M2B** Four stereo inputs to one stereo master ouput module. **B**

**MD12** Dual DI single lot module. **B**

**Module** Portable eight-slot 500 series compatible chassis. **B**

**MP1** 60db mic/line preamp module. **B**

**MP2** Dual mic pre single slot module. **B**

### *AMS-Neve*

**8804** Fader pack for 8816. **B**

**8816** Sixteen channel summing mixer with comprehensive monitoring, cue ad talkback. **C**

**88RS** Scoring and music recording console with channel strip and scoring panel options. **X**

**Encore for V Series**

Encore automation retrofit for classic Neve console range. **F**

### *API*

**1608** 16 channel analogue mixer. **G**

### *Audient*

**ACS8024** 24-bus recording console with integrated digital control surface. **X**

**ASP8024** 24-bus in-line recording console. **X**

**Zen** 16-channel high resolution mixing console with DAW powered moving fader automation. **E**

### *D&R*

**Cinemix 2** 5.1, LCRS surround sound console with automated joystick panners, stereo returns, PowerVCA automation, and optional PowerFade motorised faders. **G**

**Octagon** 7.1, LCRS surround sound console with 60- to 84-input frames with four-band parametric EQ, high- and low-pass filtering,12 aux sends. **H**

### *Dangerous Music*

**Dangerous Master**

Mastering transfer console with three inserts, Dangerous Sum & minus processing, pre/post level offset, and .5 dB stepped attenuators. **D**

### *Manley Laboratories*

**16x2 Mixer Series**

Manley 16x2 versions: line, mic pre, mic/line. **D**

### *Martinsound*

**Automatic Console Expander**

Modular; trim controls; four-band EQ with swept mids; variable high, LPFs; four aux sends; pan; direct outs; inserts; solo; mute; Flying Faders. **G**

**Flying Faders II**

Console moving fader and automation technology, Windows Vista/USB Interface. **X**

### *Phoenix Audio*

**Nicerizer 16**

16-channel analogue summing amp. **C**

**Nicerizer 8** Eight-channel analogue summing amp. **C**

### *Raindirk Audio*

**MEQFDR/16**

8U, 16 five-band EQ modules, mic pres, LED bar graph, 60mm fader, pan, AFL/SOLO, master module, metering. **D**

**MEQFDR/8** 8U, eight five-band EQ, mic pres; LED bar graph, 60mm fader, pan, AFL/SOLO, master module. **D**

### *Rupert Neve Designs*

**5088 Fully Discrete Analogue Mixer**

Discrete and modular analogue mixer with custom transformers on every input and output, 90V rails, and optional automation. **G**

**5088 Fully Discrete Analogue Mixer**

Discrete and modular analogue mixer with custom transformers on every input and output, 90V rails, and optional automation. **G**

### *Solid State Logic*

**AWS 900+** Combination of a compact analogue mixing console and comprehensive DAW controller. **G**

**Duality** Large-format analogue console that integrates DAW control/integration with C Series-derived TFT displays and analogue, DNA. **X**

**Matrix** Sixteen-channel 32-line input mixer, stereo aux send and four mono sends, multiple DAW control, logictivity browser. **F**

**X-Desk** Sixteen-input SuperAnalogue console with stereo cue & two aux sends and comprehensive master section. Can be cascaded to expand up to 160 inputs on mixdown. **C**

**X-Rack Eight Input Module**

Eight SuperAnalogue line inputs in X-Rack/ Mynx format, mono/stereo switching, insert points first two pairs, indpt on/off switches. **A**

**X-Rack Four Channel Input Module**

X-Rack/Mynx module with four line inputs with independent pan and level controls and inserts. Separate route to mix or rec busses. **A**

**X-Rack Master Bus Module**

Turns the X-Rack or Mynx into an SSL mixer, two speaker outs with level dim and cut, master level and metering, headphone out. **B**

**XL 9000 K** Large-format production console, provides the dual benefits of full 5.1 surround architecture/ increased bandwidth/res for DVD-A/SACD. **X**

### *Soundcraft*

**EFX Series** Combines all the features of the Soundcraft EPM mixer with a built-in 24-bit, digital Lexicon effects processor. Eight or 12 mono inputs. **A**

**EPM Series** Low-cost high-performance multi-purpose mixers. Six, eight or 12 mono inputs. Two stereo inputs. Two configurable auxiliary buses. Three-band EQ with swept mid. **A**

**MFXi Series**

Same features as the MPMi series but with the addition of an on-board 24-bit Lexicon effects Available in eight, 12, and 20 frame sizes. **B**

**MPMi Series**

Multi-purpose mixers. Two or 20 mono inputs. Two stereo inputs. Two-track input and output. Three aux busses. GB30 mic preamps. Three-band EQ with swept mids. Mix and group routing. Headphone and control room outputs with level control. **B**

### *Speck Electronics*

**Lilo 16** 16-channel analogue mixer. **E**

**Lilo 24** 24-channel analogue mixer. **E**

**X-Sum** 32-channel analogue summing amp. **B**

**Xtra Mix** Analogue mixer. **D**

### *SPL*

**DMC** 120V dual-channel mastering console. Speaker management, sources/returns connectivity, I/O trimming, master and monitor level control. **E**

**MasterBay 2and8**

Automated, 8x8- or 8x2-channel patchbay as an option for MMC2 and DMC. **E**

**MMC 1** 120V M-ch. Mastering console. Speaker management, source connectivity, metering, track assignment, master/monitor level, automated inserts. **H**

**MMC 2** 120V Multi-channel mastering console. Speaker management, sources/returns connectivity, I/O trimming, master and monitor level control. **F**

### *Thermionic Culture*

**Little Bustard**

Six-stereo channel tube summing mixer with fixed gain at unity level with on/off switches, four mono inputs w/mute switches, pan pots can be defeated by another switch. **D**

**Fat Bustard**

Twelve-channel tube mixer. Passive inputs as four stereo and four mono, pan controls. Stereo section: EQ, width, depth, and attitude. **D**

### *TL Audio*

**Ebony A4 Summer**

Discrete class A/tube 16-ch summing mixer. **B**

**Fat Track Tube Production Suite**

Tracking, summing,monitoring in one unit. Two rec ch strips plus 10-channel summing mixer. **C**

**M1F Tubetracker 12**

12-ch modular valve mixer, digital interfacing. **D**

**M1F Tubetracker 8**

Eight-channel modular valve mixer with digital interfacing options. **D**

**M4 16** 16-channel mixing console with high-performance valve circuitry. **E**

**M4 24** 24-channel mixing console using high performance valve circuitry. **E**

**M4 32** 32-channel mixing console using high-performance valve circuitry. **E**

**M4 40** 40-channel mixing console using high-performance valve circuitry. **F**

**M4 48** 48-channel mixing console using high-performance valve circuitry. **F**

**VTC 16** 16-channel/32-input/eight-bus in-line multi-track valve technology mixing console. **E**

**VTC 24** 24-channel/48-input/eight-bus in-line multi-track valve technology mixing console. **F**

**VTC 32** 32-channel/64-input/eight-bus in-line multi-track valve technology mixing console. **F**

**VTC 40** 40-channel/80-input/eight-bus in-line multi-track valve technology mixing console. **F**

**VTC 48** 48-channel/96-input/eight-bus in-line multi-track valve technology mixing console. **G**

**VTC 56** 56-channel/112-input/eight-bus in-line multi-track valve technology mixing console. **G**

**VTC 8** Eight-channel/16-input/eight-bus in-line multi-track valve technology mixing console. **E**

### *Toft Audio Designs*

**ATB 32a** 32-channel audio mixer. **D**

**ATB-16a** 16-channel audio mixer. **D**

**ATB-24a** 24-channel audio mixer. **D**

### *Tonelux*

**AUX1** BUS access module. **A**

**CR2** Control room module. **B**

**FD1** Mono fader module. **A**

**FD2** Stereo fader module. **A**

**FX2** Dual mono line mixer module. **A**

**FX2+** Dual mono line mixer module w/aux master. **A**

**LFE** Low frequency effects module. **A**

**MX2** Stereo line mixer module. **A**

**MX5.1** 5.1 surround line mixermodule. **A**

**SM1** Mono summing mixer. **A**

**SM2** Stereo summing mixer. **B**

**TB1** Talkback module. **A**

**TR8** BUS assigning module. **A**

**TR8+** BUS assigning module with BUS master. **A**

**V8 Roadster**

Portable eight-slot rack unit. **B**

**Vrack** Rack mountable 16 slot unit. **A**

**VU4** VU meter module. **A**

# Digital Recording/Post

### *Allen & Heath*

**ZED-R16** Analogue recording mixer, FireWire soundcard, MIDI controls, and home-studio routing. **C**

### *AMS-Neve*

**88D** Fully featured digital console for music recording, production and broadcast. **I**

**88D DSD** 88D console with DSD mix engine. **I**

**DFC Gemini**

Film mixing and post-production console. **I**

**DFC PS/1 PowerStation**

Powerful small frame console for film mixing and post production. **H**

**MMC 300** Flexible AFU based multimedia and post-production digital console. **H**

**MMC 400** Flexible channel strip based multimedia and post-production digital console. **H**

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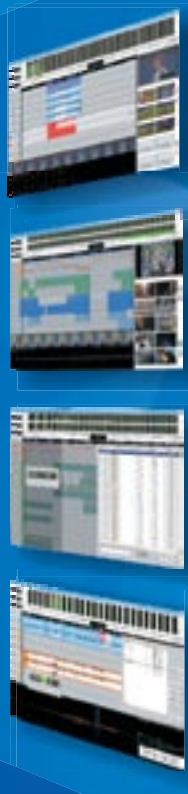


At this year's IBC Fairlight will be showcasing several new and key developments for the Xynergi and Constellation XCS digital audio/video production systems, including:

- New levels of tapeless workflow integration with 3rd-party mainstream audio and video systems including project and networked interchange formats from and to the Xynergi and Constellations systems.
- A new range of hardware interface options dramatically reducing the entry level price of the Xynergi DAW system.
- New configurations of the Fairlight's flagship Constellation XCS integrated console system.
- The first European showing of the new Version 2.5 DREAM II software including full backward compatibility with Fairlight's QDC and FAME products.

*All company trademarks acknowledged*

If you are not attending IBC this year you can call Fairlight's European main office on +44 (0) 1606 892841 for more details and to organise onsite demonstrations.

*Euphonix Fusion*

### *Cakewalk, Inc.*

**SONAR V-Studio 700**
Software/hardware integration and control. **D**

### *Digidesign*

**ICON D-Command ES**
Medium-format integrated console system with advanced automation capabilities, full recall. **X**

**ICON D-Control**
Large-format integrated console system with advanced automation capabilities, full recall. **X**

**ICON D-Control ES**
Large-format integrated console system with advanced automation capabilities, full recall. **X**

### *Edirol*

**M-10DX** 10-channel digital mixer. **A**

**M-10MX** Portable 10-channel mixer with a range of analogue and digital inputs. **A**

**M-16DX** 16-channel digital mixer. **A**

### *Euphonix*

**S5 Fusion** Allows console surface to control own DSP channels from multiple external DAWs. **H**

**System 5** Digital audio mixing system for post and music. Ergonomic surface modules and DSP SuperCore to add new features and enhance operation. **I**

**System 5 EuCon Hybrid Option**
System 5 with EuCon hybrid option. **I**

**System 5 HDTV Surround Audio Post**
System 5 for HDTV surround/audio post. **I**

**System 5-MC**
Tightly integrates via Ethernet with Nuendo and Pyramix, Pro Tools, Logic, DP, and Final Cut. **X**

### *Fairlight*

**Anthem** Large format multi-configurable audio system. CC-1 engine can mix up to 230 channels of audio with full processing (EQ and dynamics) into several mix formats simultaneously. **X**

**Constellation**
Fully automated integrated mixer/editor presented as a large format mixing console. Up to 230 channel surround mixing system/i192-track disk recorder, integrated HD/SD video. **X**

### *Harrison Consoles*

**MPC4-D Film Console**
MPC film console: 500+ channels, inline waveforms, film-specific plug-ins, joysticks, DAW control, and native 64-bit DSP. **X**

**Trion Post / Recording Console**
Features: unlimited channels, waveforms, plug-ins, joysticks, DAW control, native 64-bit DSP. **X**

### *LAWO*

**mc²56** Full mc² power and functionality, handling by console + touchscreen, compact layout, frames from 32-80 faders. **H**

**mc²66** 512 DSP, 384 fully featured channels, highest quality; dynamic automation; Iso Bay Access. **I**

**mc²90** Maximum flexibility, colour coded fader strips, 200 physical faders, intuitive user interface. **I**

### *M-Audio*

**NRV10 Firewire/Analogue Mixer**
8x2 analogue mixer and 10x10 24-bit/96kHz digital audio interface. **A**

### *PreSonus*

**StudioLive 16.4.2**
16-ch digital mixer: live and studio apps. 22x18 FireWire interfacing, DSP effects. **X**

### *Smart AV*

**P48 Mix 16 ARC**
16-fader, 48-channel pro series Smart console system, up to 144 chs using traditional ARC. **F**

**P48 Mix 16 MonARC**
16-fader, 48-channel Professional Series Smart Console system for ergonomically mixing up to 240 channels using the new MonARC. **F**

**P48 Mix 8 ARC**
Small footprint pro series Smart console for mixing 144 channels using traditional ARC. **F**

**P48 Mix 8 MonARC**
Small footprint Pro series Smart console for mixing 240 channels using new MonARC. **F**

**P72 Mix 24 ARC**
24-fader, 72-channel professional series Smart console system for ergonomically mixing up to 216 channels using the traditional ARC. **G**

**P72 Mix 24 MB**
24-fader, 72-channel pro series Smart console system with the new in-line channel display meter bridge plus the new MonARC built in. **G**

**P72 Mix 24 MonARC**
24-fader, 72-channel professional series Smart console system for ergonomically mixing up to 240 channels using the new MonARC. **G**

**Tango** Eight fader (extendable to 48) 240-ch Intelligent work station controller combining touchscreen with in built MonARC technology. **D**

### *Solid State Logic*

**C200** Digital production console, discrete surface specifically suited to 5.1 audio production and multi-purpose studio applications. **X**

**C300** Multi-format, multi-operator digital console for the full spectrum of production and post-production applications. **X**

### *Soundman*

**DR2** One of the world's smallest digital recorders. **A**

### *Stagetec*

**Aurus** Digital console. Modular config from 16 to 96 channel strips and up to 300 audio channels. Unique direct access control surface. Fully integrated into NEXUS audio routers. **X**

### *Studer*

**Vista 7** Digital Vistonics console for TV post production and theatres. **X**

### *TASCAM/TEAC Profesional*

**DM3200** Digital mixer and DAW controller. **D**

**DM4800** Digital mixing desk and DAW controller. **D**

### *Yamaha*

**01V96VCM** 40-input digital mixer, full 96kHz operation, DAW integration, Studio Manager software, 12 mic pre-amps and scene memory. **C**

**02R96VCM** 56-mix channel digital production console with full 96kHz operation, surround monitoring, four effects processors and DAW integration. **E**

**DM1000VCM**
Compact 48-channel digital console with full 96kHz operation, surround monitoring, DAW integration, DSP, and Studio Manager. **E**

**DM2000VCM**
96-channel digital production console with full 96kHz operation, surround monitoring, eight effects processors, and DAW integration. **F**

**N12** 16-in/16-out digital mixing studio. 8x 'N' mic preamps, morphing compressors, REV-X reverb, remote control, professional spec'd monitoring section, Cubase AI4 DAW included. **C**

**N8** 12-in/12-out digital mixing studio. 4x 'N' mic preamps, morphing compressors, REV-X reverb, remote control, Cubase AI4 DAW included. **B**

## Broadcast & On-Air

### *AEQ*

**AEQ ARENA**
Digital audio modular console ARENA for broadcast. Works with BC 2000D, 512X512. **F**

### *Allen & Heath*

**XB-14** Compact broadcast mixer with four mic/line, four stereo, two Telco channels, with an aux, fader start and clean bus feed capabilities. **B**

### *AMS-Neve*

**88D** Digital console for music-to-air, music recording, and fixed install live applications. **I**

**88RSB** Analogue on-air broadcast console version of the 88RS. **H**

**88RSM** Analogue on-air console for OB trucks, mobile version of the 88RS. **H**

**BTC** Analogue console for live broadcast, OB, and fixed install live applications. **H**

### *Audio Engine*

**Mosaic** Modular control surface with up to 24 faders. **F**

**Remora** Compact control surface, 4-22 fader-configs. **E**

**vMix** PC-based console. **C**

### *Axia Audio*

**Element Modular Broadcast Console**
Modular console, two-40 faders, single or split-frame configs. Works with Axia IP-Audio. **E**

### *Calrec*

**Alpha with Bluefin**
Digital console, 480 ch processing paths on a single DSP card; 96 dual layer channel faders. **X**

**Apollo** Digital console; 1020 channel processing paths on one DSP card, up to 320 faders. 128 program busses, 96 track outputs, 48 auxes. Integral 8192 cross-point router. **X**

**Hydra** Gigabit Ethernet-based infrastructure to share I/O between Calrec digital consoles; fixed and modular format I/O boxes. **X**

**Omega with Bluefin**
Digital console with 160 channel processing paths as 48 stereo and 64 mono channels on one DSP card; up to 56 channel faders. **X**

**Sigma with Bluefin**
Digital console with 320 channel processing paths on a single DSP card, enabling 52x full 5.1 channels; up to 64 dual layer channel faders. **X**

**X2** Available with six, 12, 18, or 24 faders, an all-digital self-op radio or Grams console designed for on-air operation. **X**

**Zeta** Digital console with up to 112-channel processing paths and up to 48 dual layer faders; fully-redundant DSP and control processors. **X**

### *D&R*

**Airlab** Modular on-air, 16 fader programmable broadcast mixer. **D**

**Airmate** Self-operation eight-channel on-air or production mixer. **B**

**AirMax** Modular on-air, 12 fader digitally controlled analogue broadcast mixer. **B**

**AXUM** Modular, network based digi on-air broadcast mixer. 4 to 48 faders and 1280x1280 matrix. **F**

**Lyra** Compact 4-8 faders digital broadcast system with web based programming. **D**

**Sirius** Modular, digital on-air broadcast console. **F**

### *Dan Dugan Sound Design*

**Model E-1** Auto mixing controller for multiple live mics. **C**

### *DHD*

**52/MX** One- to 48-fader-configurable mixing console for on-air and pre-production. Single-fader modules and touch sensitive TFT displays. **F**

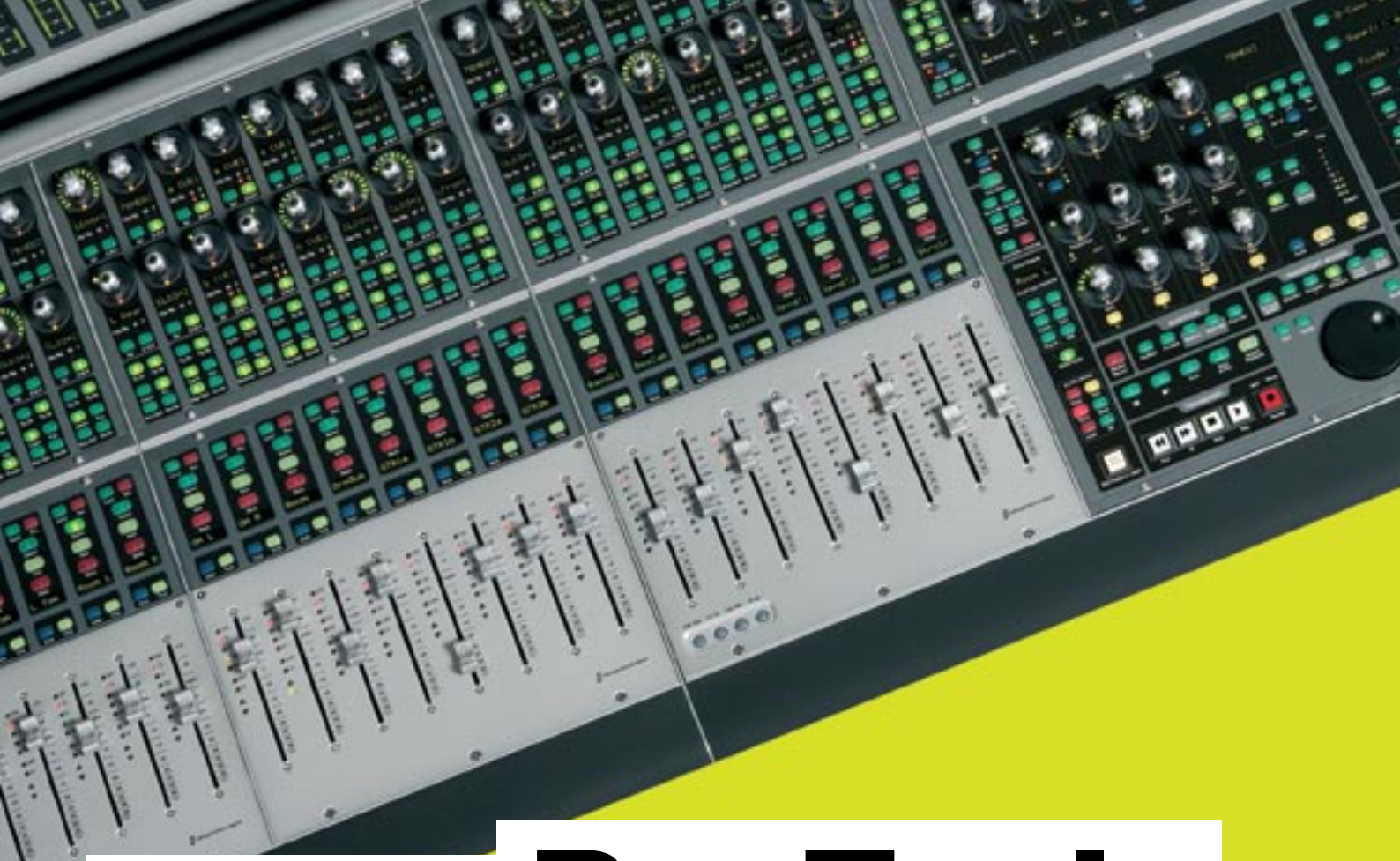
**RM2200D** Modular digital broadcast mixer. Up to 16 faders and modular DSP frame, price-optimised for on-air, small OB van, and pre-production. **E**

**RM4200D** Modular digital broadcast mixing and routing system for on-air, OB van, video post-production, router and networked systems. **F**

### *Euphonix*

**System 5 B** Digital broadcast console specifically configured for live and live-to-tape production. **I**

**System 5-BP**
On-Air, Live-To-Tape Production, Audio Post-Production. Can be fitted with 300+ chs. **I**



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*Calrec Apollo*

### *Harris*

**Airwave Digital**
Digital broadcast console; easy to use, flexible, cost effective. **E**

**BMX Digital**
Emphasis on functionality, modularity, durability, contemporary styling in a fully digital console. **F**

**Expresso** The industry's first full-featured 10- to 14-channel digital/analogue on-air console. **D**

**Impulse** Fully-loaded digital on-air console. Internal assemblies field replaceable elements. Digital or analogue sources via input cards. **E**

**Legacy** Legacy many primary and secondary mix buses for unmatched broadcast versatility, plus modularity, durability, performance and style. **E**

**RMX Digital** Digital version of PR&E Radiomixer console with features of BMX Digital and Legacy consoles. **E**

### *Harrison Consoles*

**Air 24/7 On-Air Console**
Compact surface for on-air broadcast: facility-wide routing, waveforms, plug-ins, DAW control, and native 64-bit DSP. **X**

### *Junger Audio*

**MIX4** Four-fader digital desktop mixer with various I/O interfaces, including SD/HD-SDI, 1RU audio processor box, and desktop remote control. **D**

### *Klotz Digital*

**AEON Console**
Cost-effective modular on-air mixing console based on ultra-slim modules with separate audio router for audio networking. **E**

**DECENNIUM 5.1 - DEC HD**
Console equipped with motorised faders. Offers the capability to mix surround sound sources. **G**

**DECENNIUM Console**
Customisable digital audio console for large broadcast centres with audio networking and full control network capabilities. **F**

**VADIS D.C.II Console**
Fully-modular and customisable solutions for complex radio centres with audio networking and full control network capabilities. **X**

**XENON Console**
All-in-one digital mixing console, integrated audio router, EQ, voice processing, GPIs. **D**

### *LAWO*

**crystal** Ergonomic design, up to 16 faders, compact system core with various I/O modules, networking, adaptable standard configs. **D/E**

**mc²56** Full mc² power and functionality, handling by console + touchscreen, compact layout, frames from 32-80 faders. **H**

**mc²66** 512 DSP, routing 8192 mono channels; sophisticated redundancy; Iso Bay Access. **I**

**mc²90** Maximum flexibility, double redundancy incl. control system, up to 200 physical faders and a intuitive user control interface. **I**

**zirkon** Compact, modular surface with up to 40 faders, workflow-adaptive by freely configurable functionality, multi-layer and surround operation, networking. **F**

**zirkonXL** Compact, modular surface with up to 40 faders, ergonomically designed for direct access, multi-layer and surround operation, networking, remote-control of Pro Tools. **G**

### *Logitek Electronic Systems*

**Artisan** Router-based audio console for television and small performance group mixing **G**

**JetStream** IP audio router and I/O for Logitek digital consoles **C**

**Pilot** Router-based audio console for small broadcast applications **C**

### *Solid State Logic*

**C100** Digital broadcast console for on-air/live-to-tape production apps, freelance-friendly operation. **X**

**C100 HD Range**
A range of digital broadcast consoles for on-air and live-to-tape production applications with freelance-friendly, reliable operation. **X**

### *Sonifex*

**RB-DSS10** Ten way stereo digital source selector. **A**

**RB-PMX4** Ten input, four output analogue pre-set mixer (1U). **A**

**RB-SS10** Ten way stereo analogue selector/mixer. **A**

**S2** S2 analogue/digital hybrid radio broadcast mixer. **B**

### *Soundcraft*

**B800** Specialised yet flexible modular broadcast mixer. Five frame sizes, accepting up to 48 inputs. **X**

**BB100** Cost effective, compact eight-bus audio mixing console, hard disc front end and transfer applications. 8-40 channel chassis sizes **X**

**RM100** Fully modular on-air console. Eight, 12 or 20 input channel frames. Mono, stereo, telco, source select input modules. Alp faders. Meterbridge provides VU or PPM options, with PFL speaker and digital timer. **X**

**RM1d** Combines all-digital signal path with the simplicity of control of analogue consoles. Six-fader, 12-fader-plus-script-tray frames. Alps or P&G fader. VU meterbridge with PPM options. **X**

**Series 10** Fully modular on-air mixing console. Total operational flexibility, wide choice of configs. 16 or 24 module frames comprise mono, stereo, telco, source select mods. VU, PPM metering. **X**

**Series 15** Fully modular mixer for on-air and broadcast production, offering four stereo groups, insert points, comprehensive monitoring facilities. Choice of dual mic, stereo line and mono/stereo telco input modules. 24/32 module frames. **X**

### *Stagetec*

**Aurus** Digital console. Modular configuration from 16 to 96 channel strips and up to 300 audio channels. Unique direct access control surface. Fully integrated into NEXUS audio routers. **X**

### *Studer*

**OnAir 2500**
Digital Radio on-air console, 12, 18, 24 faders. **F**

**OnAir 2500 Modulo**
Modular version of OnAir production console. **F**

**OnAir 3000** For medium to upper radio market, completely modular or fixed frame desks, new DSP engine. Networked versions available. **X**

**OnAir 500** Digital self-op radio console, six-ch faders. **E**

**OnAir 500 Modulo**
Modular version of OnAir 500, six, or 12-channel faders. **E**

**Vista 5** Multi-purpose live broadcast desk in a very compact and portable, 32-fader or 42-fader format, 5.1 channels. Static automation. **X**

**Vista 8** Multi-purpose live broadcast desk. Extends broadcast features of Vista 6 with dynamic automation of the Vista 7, smaller footprint and 5.1 channel suitable for OB. **X**

### *YELLOWTEC*

**Intellimix V.3**
Digital three-fader desktop audio mixer for use in journalist cubicles, newsrooms, sports or ingest. Ideal for edit workstations with easy-to-operate requirements. **C**

## Location & Portable Mixers

### *Allen & Heath*

**PA12** Portable live sound mixer, eight mono/two dual stereo chs, padless pre-amp, four-band EQ. **A**

**PA12-CP** Portable live sound powered mixer giving full 500W RMS per side into either 4Œ© or 8Œ©. **B**

**PA20** Portable live sound mixer, 16 mono/two dual stereo chs, padless pre-amp, four-band EQ. **B**

**PA20-CP** Portable live sound powered mixer giving full 500W RMS per side into either 4Œ© or 8Œ©. **B**

**PA28** Portable live sound mixer, 24 mono/two dual stereo chs, padless pre-amp, four-band EQ. **B**

### *ATI Audio Technologies Inc.*

**MX100** Three-ch input, mic/line I/O, mono output mixer. **A**

**MX100C** Three-ch input, mic/line I/O, mono output mixer with switchable peak limiter. **A**

**MX101** Three-ch input, mic/line I/O, full featured mono output mixer (incl. external power supply). **A**

**MX200** Three-ch input, mic/line I/O, stereo output mixer (incl. external power supply). **A**

**MX200C** Three-ch input, mic/line I/O, stereo output Mixer with switchable peak limiter. **A**

**MXS100** Three-ch input, mic/line I/O, full featured stereo output mixer for ENG and field production. **B**

**PB2X8** Two in mic to line mixer/16 out distrib. amp, parallel 8 XLR @ +4/8 TRS @ -10 XFMR out. **B**

**XP100** Four-ch mono input expander for MX. **A**

**XPS100** Four-ch input panned stereo input expander for MX and MXS (incl. external power supply). **A**

**XPS200** Two stereo ch input expander for MX and MXS (incl. external power supply). **A**

### *Audio Developments*

**AD 144** Portable field mixer individually configured for between 12 to 24 inputs with M/S decoding, inserts, direct outputs and limiter. **E**

**AD 146** Four-track mixer; six different frames (six to 18 inputs); 12V and 24V phantom power, M/S, four output busses, limiter and analogue meters. **D**

**AD 147** Six-, eight- ten- and 12-channel versions featuring M/S decoding, 48V phantom, 12V T power, phase reverse, HP filter; EQ. **D**

**AD 149** Six to 12 inputs, three-band EQ, send/returns, slate, M/S decoding, limiter, analogue meters. **E**

**AD 245 Pico Mixers**
Field mixer available with six to eight inputs, featuring analogue meters, battery or mains power, limiter, 48V phantom and 12V T power. **D**

**AD 261 ENG Mixer**
Portable mixer with four mic/line inputs, 48V phantom and 12V T power, PFL, M/S decoding, talkback function, limiter, analogue meters. **D**

### *Audionics*

**WM85 Workstation Mixer**
Wide range of applications, including edit suites, commentary, sub mixing, and foldback. **B**

### *Cakewalk, Inc.*

**SONAR V-Studio 100**
DAW controller, SD WAV recorder, mixer, and DAW, all in one portable, affordable package. Use it with or without a computer. **A**

### *Chandler*

**Mini Rack Mixer**
16x2 rack mixer, control room section including talkback, speaker switching, mute, mono, dim, external input and stereo buss outs. **D**

### *LAWO*

**z4** Intuitive handling; compact; integration in modern broadcast infrastructure; network-capable; reliable; central configuring and servicing of several systems possible. **D**

### *Mackie*

**1202-VLZ3** 12-channel compact mixer. **A**

**1402-VLZ3** 14-channel compact mixer. **A**

**1604-VLZ3** 16-channel/four-bus compact mixer. Sixteen premium XDR2 mic preamps, rich feature set; for live sound or project and recording studios. **B**

**1642-VLZ3** 16-Channel/four-bus compact mixer. Premium XDR2 mic preamps and a rich feature set, for live sound or project and recording studios. **B**

**402-VLZ3** Four-channel mic/line mixer. **A**

**802-VLZ3** Eight-channel mic/line mixer. **A**

**CFX.mk2II Series Compact Effect Mixers**
32-bit EMAC digital FX, stereo nine-band graphic EQ, and high-headroom, low-noise preamps. **A**

**Onyx 4-Bus Series**
Includes Onyx mic preamps, Perkins EQ, built-in compression, and more. **C**

### *Sound Devices*

**302** The 302 is a compact, battery-powered, full-feature professional audio mixer. **B**

**442** The 442 field mixer incorporates a complete feature-set into a compact, functional design. **C**

**MixPre** Two-channel, portable, stereo microphone mixer that combines rugged construction, compact size, and high-quality components. **A**

### *Yamaha*

**EMX212S** 12-in powered (2x 200W) mixer, three-band channel EQ, feedback channel locator, seven-band graphic EQ. **A**

**EMX312SC** 12-in powered (2x 300W) mixer with three-band channel EQ, feedback locator, one-knob compression, and seven-band graphic EQ. **A**

**EMX5014C** 14-in powered (2x 500W) mixer with three-band channel EQ, feedback channel locator, one-knob compression, nine-band graphic EQ. **B**

**EMX5016CF**
16-in powered (2x 500W) mixer, dual SPX effects, nine-band graphic EQ, room correction dsp, feedback supressor, and out bus limiter. **B**

**EMX512SC** 12-in powered (2x 500W) mixer, three-band channel EQ, feedback channel locator, one-knob compression, seven-band graphic EQ. **A**

## Live Sound Consoles

### *Allen & Heath*

**GL2400** Six aux, 7x4 matrix live sound console, 16 to 40 channels, inc. two dual stereo channels. **C**

**GL2800** 10 aux, 12x4 matrix live sound console, from 24 to 56 channels, inc. two dual stereo channels. **D**

**GL2800M** Dedicated monitor mixer with built-in mic splitter providing up to 16 mixes, plus dual-output engineer's wedge/IEM monitoring. **D**

**GL3800** 10 aux, 12x4 matrix live sound console, from 24 to 48 channels, choice of stereo configs. **D**

**GL4800** 10 aux, 11x4 matrix live sound console, from 24 to 48 channels, choice of stereo configs. **E**

**iDR0** 2U rack unit, all the processing features of the iLive system for networked audio systems. **D**

**iLive digital system**
Digital mixing system: iDR10 DSP stage rack and a choice of iLive-80, 112, 144, 176. **F**

**iLive-T digital system**
Digital mixing system, iDR MixRack (iDR-32 or iDR-48) conn to iLive-T80 or iLive-T112 Control Surface using A&H's proprietary ACE link **F**

**ML3000** Eight aux, 8x4 matrix live VCA console, available in frame sizes from 24+2 to 48+ two channels, with B option for more stereo channels. **D**

**ML4000** 12 aux, 12x4 matrix live sound VCA console, frame sizes ranging from 24+2 to 48+2 channels, sidecar exp to 96+2 channels. **E**

**ML5000** 16 aux, 12x8 matrix live sound VCA console, frame sizes from 32+4 to 48+4 channels, with sidecar expansion to 96+4 channels. **F**

**WZ3 12:2** Multi-purpose compact console with latest pre-amp design, tailored EQ frequencies, dedicated mono output fader, and control of aux subs. **B**

**WZ3 12M** Dedicated monitor mixer with 16 mono mic/line inputs and 12 mix outputs, assignable as either mono or stereo pairs. **C**

**WZ3 14:4:2** Multi-purpose compact console with pre-amp, tailored EQ frequencies, and 6x2 matrix. **B**

**WZ3 16:2** Multi-purpose compact console with latest pre-amp design, tailored EQ frequencies, dedicated mono output fader, and control of aux subs. **B**

**WZ3 20S** Stereo source compact console for small broadcast outfits, keyboard fanatics, and hire companies with lots of stereo sources to mix. **B**

**Xone:02** Scratch mixer with two dual stereo channels, dual mic channel, three-band EQ, rotatable transform switches, and reversible VCA faders. **A**

**Xone:22** Two-channel DJ mixer with VCF system, 3-band EQ, FX loop, and pro-standard headroom. **A**

**Xone:32** DJ mixer with three dual stereo channels, VCF filters, Penny & Giles crossfader, three-band EQ, tap-programmable low-frequency oscillator. **A**

**Xone:42** Four-channel DJ/club mixer with USB, X-FX control, VCF filters, and three-band EQ. **B**

**Xone:464** Club/studio mixer with four mono and six dual stereo channels, analogue filters, four-band asymmetric EQ, and four mic/line inputs. **C**

**Xone:62** DJ/club mixer with six dual stereo channel mixer, VCF filters, and four-band EQ. **B**

**Xone:92** DJ/club mixer (rotary or linear fader versions) with six dual stereo channels, two independent VCFs, four-band EQ, and MIDI output. **B**

**Xone:S2** 4U mixer (linear or rotary fader), with four stereo dual-input channels, two mono mic/stereo line channels, and USB audio interface. **C**

**ZED-12FX** USB mixer with six mono + three dual stereo channels, four aux sends, in-house designed effects, bundled with SONAR software. **A**

**ZED-22FX** USB mixer with 16 mono + three dual stereo channels, four aux sends, in-house designed effects, bundled with SONAR software. **B**

**ZED-24** USB mixer, 16 mono + four stereo channels, four aux sends, bundled with SONAR software. **A**

**ZED-420** USB mixer with 16 mono + four stereo channels, six aux sends, four band EQ, four sub groups, bundled with SONAR software. **B**

**ZED-428** USB mixer with 24 mono + four stereo channels, six aux sends, four band EQ, four sub groups, bundled with SONAR software. **C**

**ZED-436** USB mixer with 32 mono + four stereo channels, six aux sends, four band EQ, four sub groups, bundled with SONAR software. **C**

**ZED-14** USB mixer, six mono + four stereo channels, four aux sends, bundled with SONAR software. **A**

### *Audient*

**Aztec** Live performance console. **X**

### *Cadac*

**J-Type Live Production Console**
Musical theatre's industry standard, with up to four mixer frames and 256 channels in a single system, plus Cadac's plug anywhere frame. **I**

**R-Type Live Production Console**
Comprehensive facilities for touring FOH and monitor mixing; compact and re-configurable with slimline modules (35mm/1.4 inches). **I**

**S-Digital** Looks and behaves like an analogue desk with a minimum spec of 72-input channels, 66-mix busses, and three stereo listen busses. **I**

### *D&R*

**Vision** Modular live sound/recording console with four-band EQ, eight aux sends, eight busses, variable high-pass filter, and LED meters. **C**

### *DiGiCo*

**D1 Live** Features of the D5 Live, but smaller/lighter with a new MADI card providing a fully-digital link from stage to FOH for runs of up to 100m. **G**

**D5 Live** Flight-cased digital mixing system with swappable power supplies, intuitive control surface, four TFT touchscreens, integral dynamics and optional effects package. **H**


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*DiGiCo SD8*

**D5 T** 72-bus DSP engine, 32x32 matrix, 41-fader surface, and up to 128 channels with full dynamics processing or 96 channels with onboard effects. **X**

**SD7** The power of DiGiCo's Stealth Digital Processing in a small package. 256 processing paths @96khz, 128 busses, 32x32 output Matrix, 48x8 monitor matrix, 1392 I/O routing, 32x32 band graphic EQs, multi-band dynamics, and more. **I**

**SD8** The power of DiGiCo's Stealth Digital Processing in a small package. 60 mono or stereo processing paths, 24 mono or stereo busses, 12 x 12 output Matrix, 12x32 band graphic EQs, dynamics, onboard effects, and more. **G**

### *Digidesign*

**VENUE D-Show**

Modular system: D-Show mixing console, FOH mix engine with extensive plug-ins, Stage Rack I/O unit, plus Pro Tools recording option. **X**

**VENUE D-Show Profile**

Modular system comprising the D-Show Profile mixing console, FOH mix engine with extensive plug-ins, Stage Rack I/O unit, plus Pro Tools recording option. **X**

### *Equipson*

**ATOM Serie by WORK**

Mixing console group with four output groups fully selectables. Three refs: ATOM 12 (12 chs), ATOM 16 (16ch), ATOM 24 (24 chs). **A**

### *Fatman*

**Fat Fiddler** Professional valve DJ mixer, four high quality stereo channels, dedicated mic channel with TL Audio pre-amp, three band swept EQ, eight valve stages, plus much more. **C**

### *FBT*

**Pickup 18X** 18-channel; three-band EQ; effects send; 48V phantom power; pan, gain; inserts; monitor section; rackmountable; 60mm ALPS faders. **B**

**Pickup 44a** Eight-channel; three-band EQ; 24-bit effects with 16 presets; effects send; phantom. **A**

**Pickup 44e** Eight-channel; three-band EQ; onboard 24-bit digital effects processors with 16 presets each; pan, gain controls; two effects send. **A**

### *Fostex*

**LM16** 16/4/2 live mixer with CAT5 connected stage box. **C**

### *Hear Technologies*

**Mixback** 16x12x2x2 monitor mixer. **C**

### *InnovaSON*

**Sy48** Digital live console: 48 faders, 72 ch mix, 40 busses, 48 onboard I/O + I/O via optional remote digital stage boxes. **G**

**Sy80** Digital live console: 80 faders, 104 ch mix, 48 bus, 64 ch I/O (local rack) + I/O via optional remote digital stage boxes. **H**

### *LAWO*

**mc²56** Full mc² power and functionality, fast handling by console + touchscreen, compact layout, frames from 32-80 faders. **H**

**mc²66** 512 DSP, 384 full processed channels, highest demands on audio quality; perfect visualisation of level and bus assignment; Iso Bay Access. **I**

### *Mackie*

**1202-VLZ3** 12-channel compact mixer. **A**

**1402-VLZ3** 14-channel compact mixer. **A**

**1604-VLZ3** 16-channel/four-bus compact mixer. Sixteen premium XDR2 mic preamps and a rich feature set; for live sound or project and recording studios. **B**

**1642-VLZ3** 16-channel/four-bus compact mixer. Premium XDR2 mic preamps and a rich feature set, for live sound or project and recording studios. **B**

**402-VLZ3** Four-channel mic/line mixer. **A**

**802-VLZ3** Eight-channel mic/line mixer. **A**

**CFX.mk2II Series Compact Effect Mixers**

32-bit EMAC digi FX, stereo nine-band graphic EQ, high-headroom, low-noise preamps. **A**

**Onyx 4-Bus Series**

Includes Onyx mic preamps, Perkins EQ, built-in compression, and more. **C**

**Onyx 80 Series Premium Large Format Consoles**

Onyx mic preamps, Perkins EQ. **D**

### *Midas*

**Heritage 1000**

Tour package (with second PSU and flight case): ten aux, ten groups, 8x8 matrix, ten VCAs, snapshot automation, and SIS, image control. **X**

**Heritage 2000**

Tour package (with second PSU and flight case): 12 aux, 12 groups, 8x8 matrix, ten VCAs, snapshot automation, and SIS, image control. **X**

**Heritage 2000**

16-channel extender with 16 mono inputs and one PSU. **X**

**Heritage 3000**

Tour package (with second PSU and flight case), featuring 24 aux/mix, 8x8 matrix, ten VCAs, snapshot automation, and SIS, image control. **X**

**Heritage 3000**

16-channel extender with 16 mono inputs and one PSU. **X**

**Heritage 4000**

Tour package (with second PSU and flight case): 24 aux/mix, eight stereo aux, 8x8 matrix, ten VCAs, automation. **X**

**Legend 3000**

Tour package (with 2x L3750 PSU in a 2U rack and touring flight case): 12 aux/foldback, eight groups, ten VCAs, six matrixes, automation. **X**

**PRO6** Live Audio System: control centre, DSP engine and a module I/O box in a standard sytem. **X**

**Siena 240** Tour package with one internal PSU and flight case (external PSU required for redundancy). **X**

**Siena 320** Tour package with two internal PSUs and flight case. **X**

**Siena 400** Tour package with two internal PSUs and flight case. **X**

**Siena 480** Tour package with two internal PSUs and touring flight case. **X**

**Siena 560** Tour package with two internal PSUs and touring flight case. **X**

**Venice 160** 12 mono and four stereo line inputs. **X**

**Venice 240** 20 mono and four stereo line inputs. **X**

**Venice 320** 28 mono and four stereo line inputs. **X**

**Verona 240** Tour package with one internal PSU and flight case (external PSU required for redundancy). **X**

**Verona 320** Tour package: two internal PSUs, flight case. **X**

**Verona 400** Tour package: two internal PSUs, flight case. **X**

**Verona 480** Tour package with two internal PSUs and touring flight case. **X**

**Verona 560** Tour package with two internal PSUs and touring flight case. **X**

**XL8** Live Performance System: control centre, ten DSP engines, two signal routers, five module I/Os, four input splitters, and one Helix Rapide in a standard system. **X**

### *Outline*

**Micra II SP** Self-powered speaker with built in 250W digital amplifier. **X**

**Pro 405** Four mic/line/phono stereo inputs, one balanced DJ/mic input (with talkover), crossfader, linking facility. **B**

**Pro 408** Mk IV/vintage vers. Mixer, six unbal stereo chs, crossfader. Two bal mic/line ins, dynamics. **C**

### *RSS by Roland*

**M-400 V-Mixer**

48-ch digital console, use with S-1608, S-4000. With 8-Matrix, 16-Aux, 8-DCA, onboard FX and dynamics, GEQ, USB Rec/Play and scene recall. **E**

**M-48** Personal monitor & mixer, 16 groups or channels with EQ, ambient mic, limiter, reverb, power over Cat5 with S4000D compatible with M-400, S-1608 & S4000 **B**

### *Shure*

**AuxPander** 8x8 Matrix Mixer/Console Expander. Live sound, studio. 8x8; inserts; direct inputs; balance, level controls per channel. Response: 20Hz-20kHz. **B**

**FP 33** Three into Two Mixer.Three inputs; two outputs; input controls per channel; 12V or 48V phantom power; low-cut filters; tone generator. **C**

**SCM262** Mixer. Two mic inputs; three stereo line inputs; 12V phantom power; bass, treble controls; ducking feature. RCA, 1/4-inch. **A**

### *Soundcraft*

**GB2 Series** 16+2, 24+2, or 32+2-channel 4-bus live sound console. GB30 preamps. Four-band EQ with semi-parametric mids. Six aux sends. Four sub groups with stereo width control. 6x2 matrix. **C**

**GB4 Series** 16, 24, 32, 40 ch frame sizes. GB30 mic preamps. Four-band EQ. Four-segment LED meters per ch. Two stereo channels. Eight aux sends. Four sub groups. Four mute groups. FOH/monitor modes. 7x4 output matrix. L, R and C outputs. **D**

**GB8 Series** 24, 32, 40, and 48-ch frame sizes. GB30 mic preamps. Four-band EQ. Four-segment LED meters on every channel. Four stereo channels. Eight aux sends. Eight sub groups. Four mute groups. FOH/monitor modes. 11x4 output matrix. L, R and C outputs. **D**

**LX7ii** Sixteen, 24, 32-ch four-bus live sound console. GB30 preamps/four-band EQ, semi-parametric mids. Six aux. Master section w/talkback, two stereo rtns, group, master LED meters. **C**

**MH2 Series** Dual purpose console. MH3/4 mic amp design 50dB range. Four-band parametric EQ. 10 aux sends. Eight groups. LCR panning. Eight VCAs. Six mute groups. 24+4, 32+4, 40+4, and 48+4. **E**

**MH3 Series** Semi-modular live sound console. Eight group busses, 12 aux busses in FOH. 12 monitor busses (12 mono, eight mono + two stereo) in monitor mode. Integral 12x4 matrix. Eight VCA groups, eight mute groups. 24-56 ch frames. **F**

**MH4 Series** The MH4 has become widely adopted because of its ability to handle the most demanding live sound mixing. Eight group busses with 12 aux busses (FOH mode). 16 monitor busses (monitor mode). Eight VCA groups and eight mute groups. 40-56 frame sizes. **G**

**Si2** Digital live sound console. 48 inputs, 24 faders, four stereo inputs, 24 bus outputs. Eight matrix outputs, 12 VCAs, eight mute groups. Four-band fully parametric EQ. On-board dynamics. Four Lexicon processors. A physical output and meter for every bus. Eight analogue insert connections to allow outboard processing. **X**

**Si3** Digital live sound console. 64 inputs, 32 faders, four stereo inputs, 24 bus outputs. Eight matrix outputs, 12 VCAs, eight mute groups. Four-band fully parametric EQ. On-board dynamics. Four Lexicon processors. A physical output and meter for every bus. Eight analogue insert connections to allow outboard processing. **X**

**Vi4** Functionality and facilities of the Vi6, but in a smaller, more compact footprint more suited for space-conscious applications. 48 inputs on 24 faders, with a total of 27 output busses available for use as masters, groups, auxes or matrixes. **X**

**Vi6** Large-format digital mixing console. Vistonics II user interface. Touch-screen colour TFT monitor screens, integral rotary controls/switches. 64 mono inputs into 35 outputs. 32 Grp/Aux/Matrix, main LCR Mix and LR Solo busses. Cat5 or fibre optical interface. **X**

### *Stagetec*

**Aurus** Digital console. Modular configuration with 16 to 96 channel strips and up to 300 audio channels, unique, direct access, control surface, and full integraton with NEXUS audio routers. **X**

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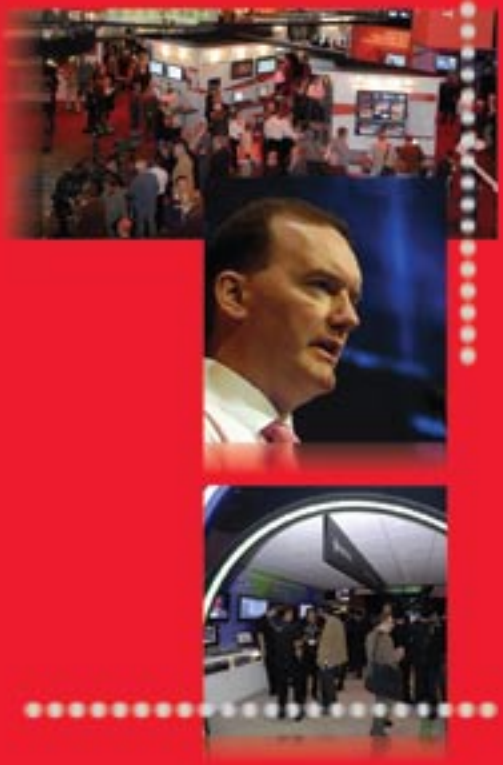

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*Midas PRO 6*

### *Studer*

**Vista 5 SR** Digital Vistonics console for tour and high-end installations. **X**

### *Symetrix*

**Symetrix Integrator Series Automix Matrix 780.** Fully-optioned 12-channel Automixer with eight submixes for courtrooms, government chambers, corporate boardrooms, and more. **C**

### *Wharfedale Pro*

**EZ-m 10x2** Compact live console with two pairs of balanced/unbalanced stereo line inputs, two-band EQ and one mic pre. **A**

**EZ-m 16x2** Compact live console with four pairs of balanced/unbalanced stereo line inputs, two-band EQ and two mic pres. **A**

**EZ-m 20x2** Compact live console with four pairs of balanced/unbalanced stereo line inputs, two-band EQ and four mic pres. **A**

**R-1604** Live console with four pairs of balanced/unbalanced stereo line inputs, three-band EQ, mic mic pres, and two aux sends. **A**

**R-1604FX** Live console with four pairs of balanced/unbalanced stereo line inputs, three-band EQ, four mic pres, two aux sends, and digital FX. **A**

**R-200** Live console with two pairs of balanced/unbalanced stereo line inputs, three-band EQ, four mic pres, one aux send, and one effect send. **A**

**R-2004** Live console with four pairs of balanced/unbalanced stereo line inputs, three-band EQ, eight mic pres, and two aux sends. **A**

**R-2004FX** Live console with four pairs of balanced/unbalanced stereo line inputs, three-band EQ, eight mic pres, two aux sends, and digital FX. **A**

### *Yamaha*

**LS9-16** Compact digital mixing console with up to 32-input channels. **D**

**LS9-32** Compact digital mixing console with up to 64-input channels. **E**

**M7CL-32** Two-ch. digital live console with detachable meter bridge and redundant power supply. **F**

**M7CL-48** 48-channel digital live console with detachable meter bridge and redundant power supply. **F**

**MG24/14FX** 24:14 analogue mixer with 16 balanced low noise mic inputs, phantom power, insert points, six aux sends, plus two stereo aux returns. **B**

**MG32/14FX** 30:14 analogue mixer. 24 balanced low noise mic inputs, phantom power, insert points six aux sends plus two stereo aux returns. **B**

**PM1DV2** Large-format live digital console with built-in 800x600 colour LCD monitor available in two different configurations. **H**

**PM5000** 28, 36, 52-channel frames, 48V phantom power, phase reverse, pad, variable high-pass filter, four-band parametric EQ. **G**

**PM5D** 56-input live digital console for FOH and monitor applications. **G**

**PM5D-RH** 56-input live digital console for FOH and monitor apps with recallable mic pre-amps. **G**

**MG102C** 10:2 analogue desktop mixer. Four balanced mic inputs & four stereo line inputs,one aux send and stereo aux return, 48V phantom power, plus three-band EQ and channel compressors. **A**

**MG124C** 12:4 analogue mixer. Six balanced mic inputs. Insert points on mono channels. Two aux sends and one stereo aux return. 48V phantom power. Three-band EQ and channel compression. **A**

**MG124CX** 12:4 analogue mixer. Six balanced mic ins, insert points on mono channels, two aux sends and one stereo auxilliary return, 48V phantom power, three-band EQ and channel compression, plus SPX effects. **A**

**MG166C** 16:6 analogue mixer, ten balanced mic inputs, +48V phantom power, insert points,three aux sends plus one stereo aux return Three-band EQ and channel compression **A**

**MG166C-USB** 16:6 analogue mixer, ten balanced mic inputs, +48V phantom power, insert points, three aux sends plus one stereo aux return. Three-band EQ and channel compression plus USB audio interface and Cubase AI4 DAW software **A**

**MG166CX** 16:6 analogue mixer, ten balanced mic inputs, +48V phantom power, insert points, two aux sends plus one stereo aux return Three-band EQ and channel compression plus SPX effects **A**

**MG166CX-USB** 16:6 analogue mixer, ten balanced mic inputs, +48V phantom power, insert points, two aux sends plus one stereo aux return. Three-band EQ, channel compression SPX effects, USB audio interface and Cubase AI4 DAW software. **A**

**MG206C** 20:6 analogue mixer with 16 balanced mic inputs, +48V phantom power, insert points, four aux sends plus two stereo aux return. Three-band EQ and channel compression **A**

**MG206C-USB** 20:6 analogue mixer, 16 balanced mic inputs, +48V phantom-p, insert points, four aux sends two stereo aux return. Three-band EQ, channel compression, USB audio i/f, Cubase AI4. **B**

**MG82CX** 8:2 analogue desktop mixer. Four ba. mic inputs, four stereo line inputs, one aux send and stereo aux return, 48V phantom power, three-band EQ, channel compressors, SPX effects. **A**


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*Benchmark ADC 1-USB*

# A/D & D/A

### *Aphex Systems*

**Model 141** Eight channel ADAT to analogue converter. **A**

**Model 142** Eight channel analogue to ADAT converter. **A**

### *Apogee*

**AD16X** Standard 192kHz sampling rates; C777 clock technology; optional Symphony, Pro Tools HD and FireWire expansion cards. **C**

**Big Ben** AES, SPDIF, optical I/O, word clock/video in; six word clock outs; optional video expansion card; real-time conversion; C777 clock technology. **B**

**DA16X** Standard 192kHz sampling rates; C777 clock technology; and optional Symphony, Pro Tools HD and FireWire expansion cards. **C**

**Duet** Two mic pres, two I/O Apogee AD/DA. 96kHz sample rates. **A**

**Ensemble** Four mic pres, eight I/O Apogee AD/DA. 192kHz sample rates. **B**

**ONE** One mic pre, two channel D/A, one internal condenser microphone. 48kHz sample rates. **A**

**Rosetta 200**

Two-channel A/D D/A; 192k sampling rates; optional Symphony, Pro Tools HD, and FireWire expansion cards; UV22HR, and SoftLimit. **B**

**Rosetta 800-192**

A/D D/A; 192k sampling rates (standard); optional Symphony, Pro Tools HD, and FireWire expansion cards; UV22HR, and SoftLimit. **C**

**Symphony 64 PCIe**

Host card for Rosetta series and X-series. 64 I/O AD/DA, two cards per MacPro. **A**

**Symphony Mobile**

Host card for Rosetta series and X-series. 32 I/O AD/DA. **A**

**X-DIGI-HD** Digidesign HD/HD Accel X series and Rosetta series expansion card. **A**

**X-FIREWIRE**

FireWire IEEE 'B' X series and Rosetta series expansion card. **A**

**X-Symphony**

Symphony X-series and Rosetta series expansion card. **A**

**X-VIDEO** Video card for Big Ben. **A**

### *ATI Audio Technologies Inc.*

**ADAC-2** 24-bit 192kHz D-to-A/24-bit 96kHz A-to-D audio converter w/sample rate converter. **B**

**DM200** Stereo 24-bit/96kHz D-to-A Conv, AES/EBU, SPDIF In, metered w/balanced XLR stereo out. **A**

**DM500** Digital audio monitor, with portable carry case and battery pack. **A**

**DM500-1** Digital Audio Monitor, desktop mounting. **A**

**DM500-2** Digital Audio Monitor, desktop mounting. **A**

**UADC-1** Analogue to Digital Audio Converter/Switch. **A**

### *Audient*

**Black ADC** Two channel analogue to digital converter, for Black Series racks, supports sample rates of up to 192kHz and 24-bit. **A**

**Black Time Machine**

Master word clock generator for Black Series racks, low jitter up to 192kHz. **A**

### *Audio Design Reading Ltd*

**DMA-2** Two-ch digital mic amplifier w/RS232 R/C. **A**

**EuroRack System**

Four AES channel router/mixer and level manager; A/D and D/A converters; SRC AES distribution amp; and GPI controller. **C**

**Probox 8** 2x5 AES distribution amplifier. **A**

### *Audionics*

**DA210D Digital Distribution Amplifier**

AES digital distribution amp w/sample rate conversions, RE framing to an external REF signal, convenient analogue monitor output. **B**

**DA210E and DA210T Distribution Amplifiers**

Five stereo output, electronically-balanced analogue DA. **B**

### *Benchmark*

**BM-ADC1** Two-channel 24-bit 192kHz A to D converter. **C**

**BM-ADC1/USB**

Two-channel 24-bit 192kHz A to D converter with USB audio connectivity. **C**

**BM-DAC1** Two-channel 24-bit 192kHz D to A converter. **B**

**BM-DAC1/USB**

Two-channel 24-bit 192kHz D to A converter with USB audio connectivity. **B**

**BM-DAC1HDR**

R/C'd DAC1PRE two-channel pre amp with 24-bit 192kHz D to A conv, USB connectivity. **C**

**BM-DAC1PRE**

Two channel pre amp with 24-bit 192kHz D to A converter and USB connectivity. **C**

### *Blue Microphones*

**Icicle** XLR to USB converter and preamp. **A**

### *Burl*

**B2 Bomber** ADC: hybrid circuit with a proprietary transformer, Burl Audio BX1, discrete class-A, zero feedback, zero capacitor signal path. **D**

### *D&R*

**Sycos** 24-bit/96kHz A/D to D/A convertor. **C**

### *DAD Digital Audio Denmark*

**AX 24** Modular two- to eight-channel A/D to D/A conv; 44.1kHz to 384kHz/DSD/DXD; line or mic; pre-amp; AES, MADI, SPDIF, TDIF and SDIF3. **D**

### *Dangerous Music*

**Dangerous DAC-ST**

Mastering quality stereo D/A converter expansion module for monitor ST. Digital input switching of four digital inputs via ST Remote. **B**

### *dCS*

**dCS 905** Two-channel, 24-bit, DSD-compatible A/D converter with 32 to 192kHz sample rates. **D**

**dCS 955** D/A conv with up to 192kHz sampling rates, DSD, mute, phase, de-emphasis, onboard ARC, output level trim and digital volume control. **D**

**dCS 974** DSD-comp. D/D sample rate conv w/11.025 to 192kHz sample rates, AES/EBU, SPDIF. **D**

### *Digital Audio Denmark*

**AX24** Modular two, four, six, eight channels, AD and DA converters, mic or line input in a single 2U unit. PCM 44.1Khz to 192kHz 24 bit and DXD/DSD for SACD production. Digital I/O options MADI, AES, SDIF , Protools HD. **D**

### *Drawmer*

**DMS-3 A2D2**

Dual output A/D converter. **B**

**DMS-4 M-Clock Lite**

AES Grade 1 master clock. **B**

**DMS-5 M-Clock Plus**

Master clock/dual sample rate converter. **B**

### *Focusrite*

**ISA 220 ADC**

Stereo ADC option for ISA 220 Session Pack. **A**

**ISA 430 MKII ADC**

Stereo ADC option for ISA 430 MK II Producer Pack. **A**

**ISA 828 A/D Card**

Eight-channel 192kHz ADC option for ISA428 and ISA828. **A**

**OctoPre LE Lightpipe-only A/D Card**

Optional retrofit A/D-D/A (CODEC) converter for OctoPre LE. **A**

**OctoPre Lightpipe-only A/D Card**

Optional retrofit A/D ADAT lightpipe converter card for OctoPre. **A**

**OctoPre Lightpipe/AES/SPDIF A/D Card**

Optional retrofit A/D converter card with multiple output options for OctoPre. **A**

**Pro-Series A/D Card**

Optional retrofit A/D converter for TrakMaster Pro, VoiceMaster Pro and TwinTrak Pro. **A**

### *Gefen*

**GefenTV Analog to Digital Audio Adapter**

Converts analogue left/right RCA-style audio conn's to digital S/PDIF or TOSLink outputs. **A**

**GefenTV Digital Audio Decoder**

Allows any programme in 5.1 Dolby digital to be decoded, output in analogue two-channel. **A**

**GefenTV Digital Audio to Analog Audio Adapter**

Converts coaxial/optical digital audio to standard analogue left/right audio. **A**

### *Genelec*

**AD9200A** Eight-channel 24-bit/192kHz A-D converter providing eight analogue inputs and 4x AES stereo outputs for the 7200 series. **B**

### *Graham Patten Systems*

**ADAT-1** Eight input, 20-bit line analogue to ADAT optical; 44.1 and 48kHz sample rates and WC. **B**

**ADAT-2** Eight input, 44.1/48kHz, 20-bit line level analogue to ADAT optical converter. **B**

**ADAT-3/A0** AES digital to ADAT converter featuring four XLR inputs, 30Hz to 50kHz sample rate chase, 9-pin D-sub control port, WC and LED meters. **A**

**ADAT-3/A2** AES digital to ADAT converter featuring four XLR inputs, twin sample rate converters, 30 to 50kHz sample rate chase, WC and LED meters. **B**

**ADAT-3/A4** AES digital to ADAT converter featuring four XLR inputs, four sample rate converters, 30 to 50kHz sample rate chase, WC and LED meters. **B**

**ADAT-3/B0** AES digital to ADAT converter featuring four BNC inputs, 30 to 50kHz sample rate chase, 9-pin D-sub control port, plus WC and LED meters. **A**

**ADAT-3/B2** AES digital to ADAT converter with four BNC inputs, twin sample rate converters, 30 to 50kHz sample rate chase, plus WC and LED meters. **B**

**ADAT-3/B4** AES digital to ADAT converter. Four BNC inputs; four sample rate converters; 30Hz to 50kHz sample rate chase; WC, LED meters. **B**

**ADAT-4/A** ADAT to AES converter: ADAT optical input, four XLR AES3 outs, 30Hz to 50kHz sample rate chase and word clock (Part of the SoundPals series.) **A**

**ADAT-4/B** ADAT to AES converter featuring ADAT optical input, four BNC AES3-ID outputs, 30 to 50kHz sample rate chase support and word clock. **A**

**ADC-20/44** A/D converter featuring 20-bit, 44.1kHz sample rate and sample rate chase (30 to 50kHz). Battery or mains operable. **A**

**ADC-20/48** A/D converter featuring 20-bit, 48kHz sample rate, 90dB dynamic range, and sample rate chase (30Hz-50kHz). Battery or AC powered. **A**

**DAC-20** 20-bit D/A conv, 48kHz sample rate, 30-50kHz sample chase, vol control, headphone jack. **A**

### *iZ Technology*

**ADA - AD/DA converters**

Eight, 16, or 24 channels of Nyquist A/D and D/A conversion, optional direct interface with Logic, ProTools, Nuendo, REAPER, and other DAWs. **D**

**ADA Classic**

Digital converter, MADI config, up to 24-in and 24-out in any combination of eight channels. **E**

**ADA Nyquist**

Digital converter MADI config, up to 24-in and 24 out in any combination of eight channels. E

**ADA S-Nyquist**

Digital converter with MADI config up to 24-in and 24-out in any comb. of eight channels. **E**

### *Lynx Studio Technology*

**Aurora 16** 16-channel, 24-bit/192kHz, single/dual wire A/D and D/A converter with expansion port, remote control options, MIDI I/O, and AES/EBU. **C**

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*Sonifex RB-LU4*

**Aurora 16-VT**
Variable trim model Aurora 16 16-channel, 24-bit/192kHz, single/dual wire A/D and D/A converter w/expansion port, remote control options, MIDI I/O, and AES/EBU. **C**

**Aurora 8** Eight-channel, 24-bit/192kHz, single/dual wireA/D and D/A conv with expansion port, remote control options, MIDI I/O, AES/EBU. **C**

**LT-ADAT** LSlot expansion card for Aurora 8 and Aurora 16 with 16 ADAT I/O channels, dual Lightpipe I/O, and sample-accurate sync. **A**

**LT-FW** FireWire400 interface for Lynx Aurora AD/DA converters that allows 32 channels of analogue and digital I/O at sample rates up to 96kHz (or 16 channels at 192kHz). **A**

**LT-HD** ProTools|HD LSlot expansion card for Aurora 8 and Aurora 16 with up to 32 I/O channels at sample rates to 192kHz that allows interface and control via all versions of Pro Tools|HD. **A**

**LT-MADI** MADI LSlot expansion card for Aurora 8 and Aurora 16 with up to 64 I/O channels with Optical I/O and Coaxial I/O. **A**

### *M-Audio*

**CO2** Coaxial SPDIF-SPDIF optical with routing, 5Hz to 50kHz freq resp, RCA and TOSLink. **A**

### *Manley Laboratories*

**The WAVE** DAC/pre-amp for mastering. **D**

### *Merging Technologies*

**Sphynx 2** High end modular two, four, six, or eight channels AD and DA conv. Specified PCM 48, 96, 192kHz and DXD/DSD for SACD production. Digital I/O options MADI, AES, SDIF. **D**

### *Mytek Digital*

**8X96 ADC** 2U eight-channel 24-bit, 96kHz, A/D converter including AES/EBU connectors (optional ADAT, TDIF, and Sonic I/O available). **C**

**8X96 DAC** 2U eight ch, 24-bit, 96kHz D/A converter feat. AES/EBU connectors w/optional ADAT, TDIF, Sonic I/O. **C**

**Stereo 96 ADC**
1U battery-operable, eight-channel, 24-bit, 96kHz A/D featuring word clock and XLR, BNC, AES/EBU and SPDIF I/O. **B**

**Stereo 96 DAC**
Battery-operable, eight-channel, 24-bit D/A supporting 44.1 to 96kHz with XLR, BNC, 1/4-inch, AES/EBU and SPDIF I/O. **B**

### *Prism Sound*

**AD-2** Four noise shaping curves, simultaneous 96kHz/24-bit and 44.1kHz/16-bit outputs; memory; AES-3 digital interface; DRE hi-bit recording. **D**

**DA-2** 24-bit with up to 96kHz sample rates; AES 3 interface; high jitter attenuation; and DRE decoding for hi-bit DAT recording. **D**

### *RME*

**ADI-2** Two-channel AD/DA converter, 32-192kHz sample rate, analogue, ADAT, SPDIF AES/EBU. **A**

**ADI8-DS** 24-bit eight-channel A/D and D/A converter with 44.1,48 and 96kHz sample rates, word clock and Yamaha O2R bit-splitting function. **B**

**ADI8-QS M** 24-bit eight-channel A/D and D/A converter with up to 192 kHz rate and MADI I/O as well as ADAT and AES/EBU, remote controllable. **C**

### *SM Pro Audio*

**ADDA 192** Analogue/digital converter. **A**

### *Solid State Logic*

**Alpha Link MADI AX**
MADI to ADAT and AD DA converter. **C**

**Alpha Link MADI SX**
MADI to AES/EBU and AD/DA converter. **C**

**Delta Link MADI HD**
HD to MADI interface. Delta Link MADI HD can take the place of up to four 192 digital I/Os. **D**

### *Sonic Core*

**A16 Ultra** 24-bit, 16-ch word clock with SMUX, FireWire port, VU meters, LED meters, plus 1/4-inch, TOSlink, BNC, FireWire, ADAT connectors. **B**

### *Sonifex*

**RB-ADDA** Combined A/D and D/A converter (24-bit, 96kHz capable) (1U). **A**

**RB-ADDA2** Combined A/D and D/A converter (24-bit, 192kHz capable) (1U). **B**

**RB-DAC1** Digital to analogue converter. **A**

### *Stagetec*

**Nexus** Modular routing system handling between four and 4096 I/Os supporting virtually all audio formats. Audio-format conversion, A/D and D/A, audio processing, data transmission. **X**

**Nexus** Modular routing system handling between 4 and 4096 I/Os supporting virtually all audio formats. Audio-format conversion, A/D and D/A, audio processing, data transmission. **X**

### *Symetrix*

**Lucid 88192 A/D and D/A Converter.**
Eight channel, analogue to digital/digital to analogue, multi-format converter. Applications: studio, broadcast, post-production. **C**

### *TL Audio*

**DO-2** Mono/stereo digital output card, 24-bit 48-96KHz, SPDIF coaxial. **A**

**DO-4** Four channel digital output card, 24-bit 48-96KHz, SPDIF coaxial. **A**

**DO-8** Eight channel ADAT interface card, 24-bit, up to 96kHz, wordclock. **A**

**DO-F FAT** Firewire interface for Fat Track. **A**

**DO-F M1F** Firewire interface for M1F 8, M1F 12. **B**

### *Universal Audio*

**2192 Master Audio Interface**
Ultra low noise 44.1-192kHz, discrete class-A signal path,realtime transcoding between digital formats, AES/EBU, S/PDIF, ADAT. **C**

### *Weiss*

**ADC2** Stereo 24-bit (44.1kHz to 192kHz) A/D converter, mic pres and digital compressor. **D**

**DAC1** Class A stereo 24-bit (44.1kHz to 192kHz) D/A converter. **D**

**DAC2** Firewire stereo 24-bit (44.1kHz to 192kHz) D/A converter. **D**

### *Yamaha*

**AD8HR** Eight-channel 24-bit A/D converter with eight remote control mic pre-amps with phantom power. **C**

**DA824** Eight-channel 24-bit D/A converter. **B**

## Format Conversion

### *AMS-Neve*

**8816 ADC** 96kHz and DSD output option for 8816 summing mixer. **A**

**AES960** 56-channel, 96kHz, bi-directional AES/EBU-to-MADI converter. **E**

**MIOS ADC** High quality 16-channel 96kHz ADC module. **C**

**MIOS AES** 16-channel AES I/O with SRC. **C**

**MIOS DAC** High quality 16 channel 96kHz DAC module. **C**

**MIOS MIC** Four-channel mic pre module. **C**

**MIOS SHD ADC**
382kHz eight-channel ADC module. **C**

**MIOS SHD DAC**
Super high definition 382kHz 8-channel DAC module. **C**

**TDIF-MADI** Bi-directional, 16-/24-bit 6x8 TDIF-to-MADI converter. **D**

### *Aphex Systems*

**Model 144** Eight-channel bi-directional AES/ADAT converter. **A**

**Model 148** Active digital AES audio splitter, eight channels in to 32 channels out. **A**

### *ATI Audio Technologies Inc.*

**BI400** Four-ch bi-directional balanced XLR to unbalanced RCA converter, XLR and RCA I/O on rear (incl. external power supply). **A**

**BU400B** Four-ch balanced XLR to unbalanced RCA converter, XLR and RCA I/O on rear. **A**

**DMM100** Four-ch digital MatchMaker,SPDIF 75Œ© BNC/ RCA, TOSLINK and AES/EBU 110Œ© XLR format converter (incl. external power supply). **A**

**DMM100-BAT**
Four-ch digital MatchMaker DMM100 with internal battery power. **A**

**DMM104** 1X4 digital DA MatchMaker, AES/EBU, SPDIF or Toslink Inputs /4 - 75Œ© RCA and 1 Toslink outputs (incl. external power supply). **A**

**DMM104-BAT**
1x4 digital DA MatchMaker DMM104 with internal battery power. **A**

**DP100** Two-ch unbalanced RCA to balanced XLR converter, transformer isolated outputs. **A**

**MM100** Four-ch bi-dir balanced XLR and unbalanced RCA converter, transformer isolated outputs. **A**

**UB400B** Four-ch unbal RCA to bal XLR converter, XLR RCA I/O on rear (incl. external power supply). **A**

### *AVMedia*

**AVTransfer** Add/extract to/from AES 31, OMF version 1/2, AIFF, AAF, WAV, BWAV, Pro Tools 4/5, Open TL, DAR, Fairlight ML4, discreet edit, DSP Media. **B**

### *DAD Digital Audio Denmark*

**HD IO** 64-ch DigiLink to Madi coax conv. Format converter/ IO replacement for Pro Tools HD. **D**

### *Drawmer*

**DMS-2 D-Clock**
Word clock distribution and measurement. **A**

### *Genelec*

**DI8A** Eight-ch active balancer: convert an unbalanced line signal (RCA) to a balanced line signal (XLR) with +6dB switch to increase signal level. **B**

### *MUTEC GmbH*

**MC-1** Uni-directional digital audio format converter for AES/EBU and S/PDIF optical + coaxial at clock rates up to 192kHz. **A**

**MC-1.1** Bi-dir digital audio format conv:AES/EBU/ S/PDIF optical + coaxial at clock rates up to 192kHz. **A**

**MC-4** Bi-directional multi-channel digital audio format and sampling rate converter for ADAT + AES/EBU at clock rates up to 192kHz. **A**

**MC-6** Bi-directional digital audio format and sampling rate converter for AES/EBU, AES/EBUid, S/PDIF optical + coaxial at clock rates up to 192kHz. **A**

### *PreSonus*

**FireStudio LightPipe**
32-channel ADAT to FireWire converter. 24-bit/96kHz operation with 34x4 zero latency software mixer. Balanced stereo output, MIDI I/O, Wordclock I/O and headphone output. **A**

### *ProAVM*

**ProAVM DA-ITR**
One input, four output stereo distribution amplifier rackmount. **A**

**ProAVM DA-ITR4x16**
Four input, 16 output matrix routing distribution amp rackmount. **A**

**ProAVM FR-ADC**
Flexrack analogue to digital converter. **A**

**ProAVM FR-DAC**
Flexrack digital to analogue converter. **A**

**ProAVM FR-DSS**
Flexrack dual silence sensor. **A**

**ProAVM FR-GB6**
Flexrack six-way matching dist.gain/ mix unit. **A**

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**ProAVM FR-RK1**
Flexrack chassis including FR-PSU. **A**

**ProAVM LIM-IT**
Stereo or dual mono line level limiter. **A**

**ProAVM LINE-IT**
Multi-functional line level amplifier. **A**

**ProAVM MATCH-IT**
Stereo matching unit, record and replay. **A**

**ProAVM MATCH-IT2**
Dual stereo matching unit, dual replay. **A**

**ProAVM MIC-IT**
Dual microphone pre-amplifier. **A**

**ProAVM MICLIM-IT**
Mic/Line limiter. **A**

### *RME*

**ADI-192DD** Triple fmt/sample rate conv. 24-bit/192kHz. **B**

**ADI-4DD** 24-bit/96kHz eight-ch AES/EBU<>ADAT conv. **A**

**ADI-642** Eight-ch AES/EBU to MADI conv, 24-bit/192kHz, MADI cross matrix, headphone out. **C**

**ADI-6432** 64-ch AES/EBU to MADI conv, MIDI, R.C 24-bit/192kHz. 75Œ© variant available. **C**

**ADI-648** 128-channel ADAT, MADI, and MADI, ADAT. **C**

**BOB-32** Universal AES/EBU breakout box, 25-pin to XLR I/O, Tascam and Yamaha pin outs accepted. **A**

**MADI Converter**
2x6 channel MADI Optical to Coax converter, plus 1x3 MIDI thru. **C**

### *Solid State Logic*

**MADI Opti-Coax**
Copper Co-Ax to optical fibre MADI converter. **X**

### *Sonifex*

**RB-BL2** Single stereo bi-dir. matching converter. **A**

**RB-BL4** Dual stereo bi-dir. matching converter (1U). **A**

**RB-DA4x5** Four input, 4x5 output distribution amplifier/ mixer (1U). **A**

**RB-DA6** Six-way stereo distribution amplifier (1U). **A**

**RB-DA6G** Six-way stereo distribution amplifier with output gain control (1U). **A**

**RB-DDA6A** Six-way stereo AES/EBU digital distribution amplifier (24-bit, 96kHz capable). **A**

**RB-DDA6S** Six-way stereo S/PDIF digital distribution amplifier (24-bit, 96kHz capable). **A**

**RB-DDA6W** Six-way word clock distribution amplifier. **A**

**RB-LC3** Three-way light/power controller. **A**

**RB-LI2** Stereo line isolation unit. **A**

**RB-LU4** Quad stereo bal. to unbal. converter (1U). **A**

**RB-PA2** Dual stereo RIAA phono amplifier. **A**

**RB-PLI6** Six-way mono passive line isolation unit. **A**

**RB-SC1** Sample rate converter (24-bit, 96kHz capable). **A**

**RB-SC2** Dual sample rate converter (24-bit, 192kHz capable). **A**

**RB-SM1** Single stereo to mono converter. **A**

**RB-SM2** Dual stereo to mono converter. **A**

**RB-SP1** Digital splitter and combiner. **A**

**RB-SYA** Analogue video sync board for RB-SC2 (PAL, NTSC, SECAM). **A**

**RB-SYD** Digital video sync board for RB-SC2 (HD-SDI, SD-SDI). **A**

**RB-SYE** AES/EBU sync board for RB-TGHD (B or X). **A**

**RB-SYW** Word clock sync board. **A**

**RB-UL1** Single stereo unbal. to bal.converter. **A**

**RB-UL2** Dual stereo unbalanced to balanced converter. **A**

**RB-UL4** Quad stereo unbalanced to balanced converter (1U). **A**

**RB-VHDA8** 3G/HD/SD-SDI one input, eight output distribution amplifier. **A**

### *TASCAM/TEAC Profesional*

**LA-40MK3** Line amplifier bal-unbal/unbal-bal. **A**

**LA-80 MK2** Line amplifier unbalanced-balanced. **A**

**LA-81 MK2** Line amplifier balanced-unbalanced. **A**

### *Violet Audio*

**D8XI and D8XO**
Analogue D-sub 25-pin eight XLR breakouts. **X**

### *Weiss*

**AFI1** 24 channel Firewire Interface, 8ch AES/EBU, 16ch ADAT. **A**

**HYDRA** Two-wire/one-wire double sampling AES/EBU interface with de-jittering capability. **A**

**POW-R** POW-R Type re-dithering. **C**

**SARACON** Sampling Rateconverter software for PC / MAC, with optional DSD support. **X**

**SFC2** Dual stereo samp. rate conv (44.1kHz-96kHz). **C**

## Codecs

### *APT Ltd.*

**WorldCast Eclipse**
Perfect for STLs, this most flexible stereo IP audio codec offers linear audio and all the major audio algorithms over IP, ISDN & X.21/V.35. **D**

**WorldCast Equinox**
Stereo audio codec: multi-algorithm audio across IP & ISDN links on pro grade platform. **D**

**WorldCast Horizon**
Popular and affordable IP audio codec offering professional broadcast quality & reliability. Delivers linear audio & Enhanced apt-X over IP. **C**

**WorldCast Meridian**
Multi-algorithm, fully duplex, stereo audio codec; audio over IP and X.21/V.35 links. **D**

**WorldNet Oslo**
A modular, multiple ch multiplexer: transport quality audio, video, voice, data on T1, E1, IP. **D**

### *Audio Design Reading/Prodys*

**ProntoNet LC+ Audio Codec**
ISDN, IP & X21 Codec, G711, G722, MPEG Layer II/III PCM (16, 20 & 24bits), Aux data, Analogue & AES I/O, GPIO. **D**

### *CCS Musicam*

**CCS Prima LT**
Prima LT audio codec, MPEG l2/3, with built-in terminal adapter. **D**

**CCS Team TM-B**
TEAM rack-base multi-format codec system. **D**

### *Minnetonka Audio Software*

**SurCode for CD-DTS**
Fully licensed and certified standalone software encoder and confidence monitor for DTS-CD. **A**

**SurCode for Dolby Digital**
Fully licensed and certified standalone software encoder and decoder for Dolby Digital. **B**

**SurCode for Dolby E**
Fully licensed and certified multi-platform software encoder and decoder for Dolby E. **D**

**SurCode for Dolby Pro Logic II**
Licensed and certified multi-platform software encoder and decoder for Dolby Pro Logic II. **B**

**SurCode for DTS-HD**
Fully licensed and certified Apple Compressor software encoder and decoder for DTS-HD . **A**

**SurCode for DVD-DTS**
Licensed/certified standalone software encoder and confidence monitor for DTS-DVD. **A**

**SurCode MLP Encoder**
Licensed/certified standalone software encoder for Meridian Lossless Packing (MLP). **C**

### *Prodys*

**Kronos** 19-inch 4U Module Frame, Multiple Audio Codec, E1/T1, Ip Control, optional Aptx. **D**

**Nereus** 3U Rack frame Multiple Audio IP, ISDN, X.21 Codec, G722, MPEG Layer II/III, MPEG 2/4, AAC LC/LD/HE, Enhanced apt-X. **D**

**Nomada IP Portable Audio Codec**
Portable, three input/two output Channel IP Audio Codec, G711,G722, Mpeg Layer II & III, PCM. **D**

**ProntoNet IP Audio Codec**
IP,ISDN & X21 Codec, G722, Mpeg Layer II & III Mpeg2/4 Aac Lc/Ld, Apt-X, Enhanced Apt-X **D**

### *Sonifex*

**DHY-03** Single automatic digital TBU (tel balance unit). **B**

**HY-03** Automatic analogue TBU (tel balance unit). **B**

### *YELLOWTEC*

**b-line** Digital dual hybrid, ISDN or POTS with adaptive echo cancelling. Control via DTMF, TTL/Relais, Talkmaster software or external keypad. **C**

### *You/Com Audiocommunicatie BV*

**MXTS multio-programm DVB/MPEG/AAC Audio Encoder**
Multi-program DVB/MPEG audio encoder. Converts audio signals inc. MP2, AAC, MP3, WMA (IP) into ASI TS stream for DVB-C, -S, -T. **F**

**PARROT Wireless ENG Flashrecorder and Codec**
ENG MP3 flash recorder and communication device. GSM network for live reports and to send top quality audio files to the studio. **B**

**WebRadio (Internet) Receiver for Closed Usergroups**
Apps: in-store music, in-house distribution of radio programs, expatriate radio, hotel radio, community hotel radio, community radio. **A**

## Networked Audio

### *Aphex Systems*

**Model 824** Anaconda, distribution hub with four transmitters. **C**

**Model 828** Anaconda, 64 channel bi-dir. digital snake. **D**

### *Audio Design Reading Ltd*

**NetClock** Broadcast and studio real-time clock operating directly from a LAN NTP server. Including programable back timer. **A**

### *Audionics*

**eMM88 - LAN Enabled 8x8 Audio Combiner**
1U, LAN-controlled unit for mixing eight stereo analogue inputs to eight outputs. **C**

**eMX88 - LAN Enabled 8x8 Audio Router**
1U, 19-inch rackmount unit for routing eight stereo analogue inputs to any or all of eight stereo analogue outputs. **C**

**eWM88 - LAN Enabled 8-Channel Audio Mixer**
1U, 19-inch rackmount unit. Eight channels of gain control with add. master mix output. **C**

### *Aviom*

**6416dio** 2U digital I/O module. 16 AES3 digital inputs, 16 AES3 digital outputs to a Pro64 audio network. DB25 or BNC connectors available. **X**

**6416i** 2U A/D input module; converts 16 bal line-level analogue inputs (XLR) to a Pro64 audio network. 16 bal line-level analogue thrus (DB25). **X**

**6416m** 3U R/C mic input module; 16 state-of-the-art mic-level inputs (XLR) for a Pro64 network. **X**

**6416o** 2U output module. Provides 16 balanced mic- or line-level outputs from a Pro64 network. **X**

**6416o v.2** 2U output module. 16 balanced mic- or line-level outputs (+24dBu, +18dBu, +4dBu) from Pro64 network. Per ch output level switches. **X**

**6416Y2** Mini-YGDAI format card. Fits into Yamaha digital console slots to input/output 16 channels of digital audio in a Pro64 network. **X**

**A-16CS** Optional R/C surface for A-16R rack-mount mixer. Includes same features as the A-16II. **X**

**A-16D** Half-rack sized Pro16 A-Net Distributor; features one A-Net In and eight A-Net Outs. **X**

**A-16D Pro** 2U Pro16 A-Net distributor that also supplies DC power to Aviom personal mixer products; features one A-Net In and eight A-Net Outs, all with Neutrik EtherCon connectors. **X**

*Glyph GT062*

**A-16II** Personal mixer w/channel volume, grouping, pan, stereo spread, master volume controls, 16 custom mix memories. **X**

**A-16R** Rack-mounted personal mixer. All features of A-16II personal mixer, bal outputs, stereo bal insert points, and stereo auxiliary mix input. **X**

**AN-16/i** 1U Pro16 A/D input module; converts 16 line-level analogue channels into uncompressed, full bandwidth, 24-bit digital data. **X**

**AN-16/i-M** 3U Pro16 mic input module. 16 mic/line-level ins (XLR/TRS combo jacks): audio distribution, digital multi-core, and Personal Mixers. **X**

**AN-16/o** 1U Pro16 D/A line-level output module: two DB25 outputs, three digital network conns. **X**

**AN-16SBR** 1U system bridge with four A-Net ports and 1 Bridge port. Combines up to four Pro16 A-Net streams onto a single Cat-5e cable. **X**

**ASI** 1U A-Net Systems Interface. Allows Pro16 Series Personal Mixers and output devices to interface with a Pro64 audio network. **X**

**AV-M8** 1U A/D mic input module. Six mic-level and two bal line-/mic-level inputs to Pro16 system, ADAT In and ADAT Out for cascading two modules. **X**

**AV-P2** Provides two analogue outputs from a Pro16 digital audio stream. Rotary channel selection switch with selectable output levels. **X**

**AVIOM16/o-Y1**

Mini-YGDAI format card. Fits into Yamaha digital console expansion slots to assign/send 16 channels of digital audio to Pro16 Personal Mixers or output modules. **X**

**MCS** Mic Control Surface. Real-time control of multiple 6416m modules; control selected channel's gain, phase, mute, pad, +48V phantom power, and low cut filter. **X**

**MH10** 1U 10-port Merger Hub. Supports bidirectional parallel connections in a Pro64 network. Three channel-routing configurations; supports redundant cable paths. **X**

**MH10f** 1U 10-port Merger Hub. Supports bi-dir. parallel Pro64 conns w/integ. fibre optic connectivity. **X**

**RCI** 1U Remote Control Interface for Pro64 networks. With the MCS it offers remote control of up to 64 channels of 6416m inputs. **X**

### *Axia Audio*

**Axia IP-Audio Nodes**

Axia Audio Nodes interface with digital and analogue audio sources to route broadcast-quality audio + logic via standard Ethernet. **C**

### *DHD*

**52/CR** 112x112 compact router with analogue and digital I/Os, XLR, and HD-SDI modules. **E**

**52/MB** MADI breakout system/stagebox with HD-SDI modules and remote analogue gain control from router, mixer, or software. **E**

**52/XR** 4096x4096 fully-redundant MADI router with powerful routing and scheduling software, DSP and logic functions, and hardware panels. **F**

### *Focusrite*

**Liquid 4PRE Ethersound Card**

Ethersound output card for Liquid 4PRE. **B**

### *Gefen*

**1:16 Audio Distribution Amplifier**

Splits analogue audio and distributes it to up to 16 devices with extension up to 1,000 feet. **A**

**1:4 Audio Distribution Amplifier**

Can send one analogue signal to four separate locations with extension to 1,000 feet. **A**

**1:8 Audio Distribution Amplifier**

Splits one analogue audio signal and distributes it to as many as eight separate audio devices. **A**

**Analog Audio Cables**

Mini stereo audio cables (up to 50 feet). **A**

**Audio Extender**

Extends your audio up to 1,000 feet (300 meters) from your computer over one CAT-5 cable. **A**

**Digital Audio Cables**

TOSLINK and S/PDIF cables (up to 15 feet). **A**

**Digital Audio Extender**

Extends S/PDIF and TOSlink digital audio devices up to 100m (330 feet) over one CAT-5e cable. **A**

**GefenTV Digital Audio Splitter**

The GefenTV 1:2 Digital Audio Splitter takes one TOSLINK signal and splits it into two digital audio outputs, at a very affordable price. **A**

**GefenTV Digital Audio Switcher**

Switch any two TOSLINK digital audio sources or add a second one to your audio system. **A**

### *Harrison Consoles*

**Xrange I/O** Routing via gigabit Ethernet and MADI; MADI conversion to/from analogue or AES; 64-bit audio paths, graphical save/recall. **X**

### *Hear Technologies*

**Hear Back 4PAK**

Hub, 4x Mixers, 4x 50ft CAT5e cables and D-sub to TRS Loom. **C**

**Hear Back Hub**

Hub for Hear Back Personal Monitor Mixer. B

**Hear Back Mixer**

Mixer for Hear Back Personal Monitor Mixer. **A**

**XTENDIN** ADAT In, Extend ADAT Optical cables up to 500ft. **A**

**XTENDOUT** ADAT Out, Extend ADAT Optical cables up to 500ft. **A**

### *Klotz Digital*

**OCTO-BUS Audio Network**

Digital CAT5 audio network solution for expanding the VADIS system with daisy-chained eight-channel breakout boxes. **X**

**VADIS LCD** Free programmable control panel with LCD buttons used to control the VADIS system. **X**

**VADIS Router**

Family of modular routers for audio routing, audio processing, and audio format conv. **X**

### *Listen Technologies*

**Wireless Audio Distribution**

Wireless audio products used in auditory assistance and language interpretation. **A**


THE **SYMPHONY** SYSTEM

The Most Powerful Audio Workstation Available

The Symphony System combines Apogee's legendary X-Series and Rosetta Series converters with Apple's revolutionary Mac Pro and Logic Pro audio workstation using the 32-channel Symphony PCI card.

BEST SOUNDING

The most sonically advanced audio hardware interfaces combined with the most advanced music creation and production tool.

HIGHEST PERFORMANCE

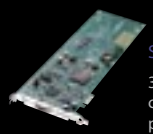
1.6 milliseconds at 96k and up to 192 simultaneous channels of audio.

GREATEST VALUE

A fraction of the cost of popular card-based, DSP systems.

Introducing Logic Studio

A suite of powerful, easy-to-use music creation and production tools, Logic Studio gives musicians everything they need to write, record, edit, mix and perform.



Symphony PCIE Card

32-Channels of I/O per card & up to 96 channels per system.

The Total Package

APOGEE

Authorised Distributor

0845.500.2.500

www.sonic-distribution.com

SONIC

*RSS by Roland*
*S1608 Digital Snake*

### *Little Labs*

**Digital Audio Router**
Convolution reverb for Mac OSx and WinXP. **C**

### *NetCIRA*

**ES-1** Receiver module. Single parallel channel. **A**
**ES-1 Pro** Prof receiver module. Single parallel channel. **A**
**ES-1A** Amplified receiver module. Single 20W/8 Œ© amplified channel. **A**
**ES-2** Receiver module. Dual independent channel. **A**
**ES-2 Pro** Pro receiver module. Dual independent ch. **A**
**ES-2A** Amplified receiver module. Dual 10W/8Œ© amplified channel. **A**
**ES6300** Receiver module SP system. **A**
**I/O-1C** AES/EBU digital I/O card for MS-88. **A**
**I/O-2C** Analogue I/O card for MS-88. **A**
**LR-1** Local remote control. **A**
**MI-1** AES/EBU digital input card (XLR). **A**
**MI-2** Balanced analogue line input card (XLR). **A**
**MI-3** Unbalanced analogue line input card (RCA). **A**
**MI-4** ADAT input card. **A**
**MI-5** Balanced analogue lne input card. **A**
**MS-8** Eight-channel master/slave unit. **B**
**MS-88** Eight-channel master/slave unit/bi-dir. **B**
**SO-1** AES/EBU digital output card (XLR). **A**
**SO-2** Balanced analogue line output card (XLR). **A**
**SO-3** Unbalanced analogue line output card. **A**
**SO-4** ADAT output card. **A**
**SO-5** Balanced analogue line output card. **A**

### *Neutrik*

**etherCON** Ruggadised and lockable RJ45 connector system. CAT 5 or CAT6. **A**
**opticalCON** Neutrik opticalCON is a ruggedised and dirt protected fibre optic connector system. **A**

**Phono (RCA)**
The Profi RCA connectors make ground before signal contact and break signal before ground: No disturbing noise/broken speaker cones. **A**
**Plugs** Neutrik's plugs serve all applications such as guitar applications, audio cables, snakes, speakers, amplifiers and mixing desks. **A**
**powerCON** Lockable, robust and reliable 3- pole equipment (AC) connector with high current capacity. **A**
**speakON** Speaker connectors. Industry-standard connectors for amplifier/loudspeakers. **A**
**XLR Connectors**
XLR connectors inc. a unisex cable connector and special versions for enhanced RF screening, heavy duty and high end applications. **A**

### *RANE*

**Mongoose** 32x32 network audio converter/router. **B**

### *Riedel Communication*

**Riedel RockNet 300**
Digital audio network. Distributes 160 digital broadcast quality audio channels over a redundant CAT-5 ring topology. **D**

### *RME*

**MADI Bridge**
8x64 ch MADI Switcher/router/patchbay. **C**

### *RSS by Roland*

**S-0816 Digital Snake FOH/SPLIT**
Sixteen output, eight input, 24-bit audio transfer via cat5 featuring remote-control preamps, use with S-1608 stagebox and S-4000SP for splits. **C**
**S-1608 Digital Snake Stagebox**
Sixteen input, eight return, 24-bit audio transfer via cat5 featuring remote-control preamps, use with one or more S-0816 FOH unit. **C**

**S-4000 Modular Digital Snake**
40-channel 24-bit digital audio transfer system via cat5, remote-control preamps, configurable I/O with analogue and AES/EBU options. **E**
**S-4000H Fixed FOH Digital Snake**
40-channel 24-bit digital audio transfer system via cat5, remote-control preamps, fixed 32-in/8-out on Dsub to XLR tails (SCA41 cable set). **X**
**S-4000R Remote Control**
Control individual digital snake channel gain, phantom and pad from FOH or stage. Feat. 1db gain steps, channel meter, 10 scene memory. **C**
**S-4000SP Splitter**
Dual five-port gigabit switching hubs fea. 1U rackmount and dual power supply for use with S-4000, S-1608, S0816, and M-400 systems. **C**
**S4000D** REAC splitter w/embedded power, REAC in/out, eight splits w/embedded power over cat5. **C**

### *Source Elements*

**Source-Connect Pro**
High quality audio over the Net between any DAW, direct-to-the-timeline recording. **B**
**Source-Connect Standard**
RTAS/AU/VST plug-in: high quality audio over the Net to any DAW with direct to the timeline recording and Remote Transport Sync **A**
**Source-Live**
RTAS/VST plug-in for real-time remote reviewing of high-quality audio over the Internet. **A**
**Source-Talkback**
Allows you to avoid feedback through your monitors when receiving audio. **A**

### *Stagetec*

**Nexus** Modular routing system handling between four and 4096 I/Os. Audio-format conversion, A/D and D/A, audio processing, data transmission. **X**

### *Studer*

**Route 6000** Hi-capacity audio routing/processing system. **X**

### *Symetrix*

**Symetrix 581E Distribution Amplifier**
Single rack space 4X4 distribution amplifier. Applications: broadcast, installed sound. **X**
**Symetrix ARC Wall Panel Remote Controls**
Product line of wall mount remote controls for Symetrix DSP products. **A**
**Symetrix RC Series of Standard Remote Controls**
Product line of wall mount and table top remote controls for Symetrix products. **A**
**SymNet BreakIn12**
Analogue audio input channel expander for SymLink hardware. Twelve mic/line-selectable inputs and no onboard DSP. **C**
**SymNet BreakOut12**
Analogue audio output channel expander for SymLink hardware. Featuring twelve balanced line level outputs and no onboard DSP. **C**
**SymNet CobraLink**
Bridge SymLink hardware to industry standard CobraNet (audio over Ethernet). **C**
**SymNet Control I/O**
Single rack space unit expands SymNet's ability to control/be controlled externally. **A**
**SymNet Express 12x4 Cobra**
Integrated, open architecturesolution for routing and processing commercial audio. **D**
**SymNet Express 4x12 Cobra**
CobraNet integrated, open architecture solution for routing and processing audios. **C**
**SymNet Express 4x4 Cobra**
CobraNet integrated, open architecture solution for routing and processing audio. **C**
**SymNet Express 8x8 Cobra**
CobraNet integrated, open architecture solution for routing and processing audio. **C**

### *Violet Audio*

**D32IO-A** Digital audio snake terminal. **X**

Quiet interiors just got quieter
The OSIX Suspensions
Vastly reduce handling noise, are very light, have smaller shadows and need less headroom
RICHMOND FILM SERVICES

# Core Software/Systems

### *Ableton*

**Ableton Live 7 LE**
A focused feature set. Just the essential tools and basic sound content for making music. **A**

**Ableton Live 8**
Making music; for composition, songwriting, recording, production, remixing and live. **A**

**Ableton Suite 8**
All of the features in Live 8 plus SOUND, with a new Library and a wealth of useful resources. **A**

### *Adobe*

**Audition3** All-in-one toolset for music, radio spots, and audio resotration. Integrates audio and video. **A**

**Soundbooth CS3**
On-clip controls for fast edits and intuitive, task-based tools to clean up recordings, voice-overs,, modify sound effects and more. **A**

### *AMS-Neve*

**AudioFile SC/X**
96-track recorder/editor, dedicated controller. **G**

### *Apple*

**ExpansionPack for GarageBand**
A diverse collection of top-quality instruments to fill out your GarageBand library. **A**

**Final Cut Studio**
Final Cut Pro 6, Motion 3, Soundtrack Pro 2, Color, Compressor 3, and DVD Studio Pro 4. **B**

**GarageBand Jam Packs:**
Loops, samples, and instruments. **A**

**Logic Express**
Music composition/production software, audio/MIDI tools, software instruments/effects. **A**

**Logic Pro** Sequencing/audio app with a comprehensive set of software instruments and plug-ins. **A**

### *Arturia*

**CS-80V 1.5** 2 new oscillators, new Settings window, Ring Modulator improvements on Chorus. **A**

**Mini Moog V 1.5**
Improvements to the audio engine and strives, improved filter and envelope, reshaped Saw-Ramp and Triangle waveforms. **A**

**Moog Modular V 2.0**
New ergonomics, new audio possibilities. **A**

**Storm 3** New features include choose instruments, effects, samples, or other Rewire applications from the Resources Browser. **A**

### *BIAS*

**BIAS Studio**
Bundle with Peak, Deck, and Vbox. **B**

**BIAS Studio LE**
Bundle with Peak LE and Deck LE. **A**

**Deck 3.5** Multi-track DAW for Mac, with mastering tools for 5.1 and post-production for audio/video. **A**

**Deck 3.5 LE** Introductory multi-track DAW for Mac OS X. **A**

**Peak 6 LE** Impressively powerful, with all of Peak's essential tools at an affordable price. **A**

**Peak Pro 6** For Final Cut Pro, iMovie, iDVD, DVD Studio Pro, other video or DVD authoring applications. **A**

**Peak Pro 6 XT**
Stereo audio editor for Mac OS X, bundled with Jam 6 and Sound FX Machine LT. **B**

### *Cakewalk, Inc.*

**SONAR 8 Producer Edition**
Everything you need for recording, composing, editing, mixing, and mastering your music. **A**

### *CEDAR Audio Ltd*

**CEDAR Cambridge Film System**
Eight-ch real-time noise suppression system: restoring/re-mastering dialogue and M&E. **G**

**CEDAR Cambridge Forensic System**
Filtering and noise suppression system for speech enhancement in audio forensics. **G**

**CEDAR Cambridge Mastering System**
An 8-channel real-time audio restoration system for mastering and re-mastering. **G**

**CEDAR Cambridge Series III**
8-core CEDAR Cambridge host system: multi-TB storage and advanced server capabilities. **E**

### *Celemony*

**Melodyne** Analyses pitch and time of audio files and facilitates changes based on musical criteria. **A**

### *Cycling 74*

**Max/MSP** Interactive, visual programming environment for real-time audio synthesis/DSP. **A**

**Max/MSP/Jitter**
Interactive, visual programming environment; real-time audio synthesis and DSP; video, matrix, and 3D graphics objects. **A**

### *Digidesign*

**003 Factory**
FireWire audio/MIDI interface with integrated control surface, Pro Tools|LE and plug-ins. **C**

**003 Rack Factory**
Rackmountable FireWire audio/MIDI interface with Pro Tools|LE and extra plug-in bundle. **C**

**003 Rack+ Factory**
Rackmountable FireWire audio/MIDI interface with 8 mic pre-amplifiers and Pro Tools|LE. **C**

**Avid Mojo SDI**
Video interface for integrating Avid video files and sequences with Pro Tools. **C**

**Digidesign PCIe to PCIe Expansion Chassis**
4U rack with seven available PCIe slots that offers an easy and efficient way to expand the power of a Pro Tools|HD system. **D**

**Mbox 2** Compact USB audio interface with MIDI I/O, analogue and digital I/O (4x2 simultaneous channels), bundled Pro Tools|LE software. **A**

**Mbox 2 Factory**
Mbox 2 with an additional software plug-in bundle and iLok USB smart key. **A**

**Mbox 2 Micro**
24-bit/48 kHz USB-powered Pro Tools LE with headphone /speaker out and volume wheel **A**

**Mbox 2 Mini**
USB-powered analogue interface (2x2 channels of I/O), bundled with Pro Tools|LE software. **A**

**Mbox 2 Pro** 24-bit/96kHz FireWire Pro Tools LE audio/MIDI DAW with analogue and digital I/O. **B**

**Mbox 2 Pro Factory**
Mbox 2 Pro with additional software plug-in bundle and iLok USB smart key. **B**

**Pro Tools|HD 1**
One HD Core card, supporting up to 32 channels of I/O and up to 96 simultaneous audio tracks (Add HD Accel cards to expand). **D**

**Pro Tools|HD 2 Accel**
Features one HD Core card and one HD Accel Process Card with support for 64 I/O channels and up to 192 simultaneous audio tracks. **E**

**Pro Tools|HD 3 Accel**
Features one HD Core card and 2 HD Accel Process Cards with support for 96 I/O channels and up to 192 simultaneous audio tracks. **E**

### *Fairlight*

**CC-1 Engine (Crystal Core)**
An FPGA processor architected into a media processing engine on a PCIe card. A single CC-1 engine can support up to 220 physical audio I/Os in either analogue or digital. **X**

### *FXpansion*

**BFD 2** Updated version of the acoustic drum module containing 55GB of acoustic drum samples recorded at Air Lyndhurst studios. **A**

**BFD BOMB** Orchestral marching band expansion for BFD and BFD2. **A**

**BFD Deluxe**
Expansion for BFD and BFD2. **A**

**BFD Jazz and Funk**
Expansion for BFD and BFD2. **A**

**BFD Percussion**
Percussion Expansion for BFD and BFD2. **A**

### *Harrison Consoles*

**Xdubber Film Stem Recorder**
64 floating-point channels of tape-style destructive BWAV recording with video sync. **X**

### *Izotope*

**Ozone 4** Complete professional mastering system using 64-bit analogue modelled processing. **A**

### *M-Audio*

**Pro Tools M-Powered 8**
For M-Audio interfaces. Elastic Time in v.7.4. **A**

### *Mackie*

**Tracktion 3** Audio recording and midi sequencing software with plug-in bundle. **A**

### *Merging Technologies*

**Luxor** Media server storage system for audio and video production networks, including push/pull/streaming to Merging/third-party DAWs. **E**

**Ovation** Live Playout media server. Cue audio and video media using hot keys or playlists. Trigger MIDI, GPI/O, and DMX events. Touch screen control. **D**

**Pyramix Native V6**
Pyramix V6 software only packages offering 96 track capability up to 192kHz sample rate for broadcast, music, post and mastering. **A**

**Pyramix VS V6 MassCore**
Recording, editing, mixing system.Config. up to 256 I/O with software/hardware packages. **E**

**VCube LE and SE**
Hard disk video record/player for use in film/TV audio post-prod: standalone or multi-system, multi-streaming centralised video network. **D**

**VCube SD and HD**
Cost-effective HD video record/players, both SD and HD configs for film/TV post-production **D**

### *Minnetonka Audio Software*

**FastEdit 4.0**
Stereo/Mono Recorder and Editor. Supports 16, 24 and 32-bit audio up to 96 kHz. **A**

### *MOTU*

**Digital Performer 6**
Mac OS X-comp: six new virtual instruments, track folders, meter bridge, film scoring. **A**

### *Native Instruments*

**Absynth 4** Semi-modular synth combining multiple synthesis techniques and granular sampling. **A**

**Akoustik Piano**
High-quality sample based software piano with 4 piano models and convolution reverb. **A**

**Battery 3** Drum and percussion software sampler with vast library of high-quality percussion sounds. **A**

**Elektrik Piano 1.5**
Vintage piano emulation with four models and special authentic instrument presets. **A**

**FM8** Modern FM-synth with easy-access user interface and semi-modular effects concept. **A**

**Komplete 5**
Absynth 4, Massive, Guitar Rig 3, Reaktor 5, B4 II, FM8, PRO-53, Kontakt 3, Battery 3, Akoustik Piano, Elektrik Piano **B**

**Kontakt 3** Semi-modular software sampler with comprehensive library. **A**

**Kore 2** Software host platform with integrated hardware controller and unified browser. **A**

**Kore Electronic Experience**
Six Kore Soundpacks with electronic sounds **A**

**Maschine** Groove production studio combining hardware workflow and software flexibility **A**

**Massive** Next-gen wave-scanning SW synth with comprehensive modulation capabilities. **A**

**Reaktor 5** Real-time synthesis, sampling and effects processing modular sound design studio. **A**

*SADiE LRX2*

### *Notion Music*

**Notion 2.0** Notation-based composition and performance system with samples of the LSO. **A**

**Progression** Notation and tabliture composition solution for guitarists. **A**

**Protégé 2.0** Notation-based composition and performance system with samples of the LSO. **A**

### *RSS by Roland*

**SONAR PRODUCER REAC PACK**

SONAR Producer Edition & REAC drivers to allow recording of up to 40 channels direct from M-400, S1608 or S4000 via Cat5. **B**

### *SADiE*

**PCM H8 & H16**

A powerful and extremely fast non destructive editing system. Configurable for 8 or 16 I/O these are rack-mount PC 'turnkey' solutions. **E**

**PCM-H64 Series**

Available from 64 to 128 channel versions, as 4U MADI only, or 7U expanded. Options of AES I/O, analogue line I/O and Mic I/P. **F**

**PCM2** USB desktop prod unit for SADiE Series 5. **C**

**PCM4/8** Fast non destructive editing system. 4 or 8 I/O - self contained, 4U PC 'turnkey solutions. **D**

### *Sonic Core*

**SCOPE home v4.5**

Three-chip DSP and I/O system with dedicated software and plug-ins, up to 72 ch I/O. **B**

**SCOPE professional v4.5**

14-chip DSP processing and I/O system complete with dedicated software and plug-ins, plus more software than the Project Package. **B**

**SCOPE project v4.5**

Six-chip DSP processing and I/O system complete with dedicated software and plug-ins, plus more software than the Home Package. **B**

**scopeFX** Six-chip DSP processing and I/O system similar to Scope Project without synthesis plug-ins. **B**

### *Sonic Studio*

**soundBlade**

Complete pre-mastering: source/destination editing/support for recording and plug-ins. **C**

### *Sony*

**Acid Pro 7** Audio, MIDI, loop sequencing, and recording. **A**

**Cinescore** Score writing SW, auto music generation. **A**

**Sound Forge 9.0**

Professional multi-channel audio editor with 32-bit/192kHz support. **A**

**Vegas Pro 9.0**

Video editing/DVD authoring, surr.mixing. **A**

### *Steinberg*

**Cubase 5** Advanced music production system, Mac and PC with new VariAudio, REVerence, VST Expression, beat creation tools and more. **A**

**Cubase iC** Free remote controller app for iPhone and iPod Touch for Cubase 5 and Cubase Studio 5. **A**

**Cubase Studio 5**

Offers many Cubase 5 features at an attractive price incl. Groove Agent ONE, Beat Designer. **A**

**Cuibase Essential 5**

Personal music production system streamlined for mobile systems and smaller studios.. **A**

**Groove Agent 3**

Virtual drummer with huge sound library, intelligent player technologies. **A**

**HALion 3** VST sampler with 256 voices, ReWire support, disk streaming, wide format support, more. **A**

**HALion Player**

Ultra-compact HALion 3 technology at a low price for newcomers to virtual sampling. **A**

**HALion Symphonic Orchestra**

Orchestral library w/integrated player, detailed content spanning 27GB. **A**

**Nuendo** Next-gen audio/post prod environment for post prod, broadcast, studio prod, live recording. **C**

**The Grand 3**

Ultimate virtual piano suite across 88GB with five pianos inc. Steinway, Yamaha, and Bösendorfer, optimized VST3 audio engine. **A**

**WaveLab 6** Audio editing and mastering suite with full surround support, DVD-A, Red Book, full FX and restoration tools. **A**

**WaveLab Essential 6**

Personal audio editing system for smaller recording environments, and mobile setups. **A**

**WaveLab Studio 6**

Streamlined workflow combined with many WaveLab technologies for project studios. **A**

### *TC Electronic*

**PowerCore Compact**

Portable Firewire DSP card with 12 plug-ins. **B**

**PowerCore Express**

PCI Express-based DSP Processor for PC and Mac with 14 included plug-ins. **B**

**PowerCore FireWire**

PCI-based DSP processor with 14 plug-ins. **B**

**PowerCore PCI mkII**

PCI-connected DSP card with 14 plug-ins. **B**

**PowerCore Unplugged**

PCI-based DSP processor for PC and Mac. **A**

### *Virtual Katy*

**VK CNA** Combines VK conformer with algorhythms for conforming using Avid change notes. **B**

**VK Compare**

Creates its own change plan by comparing a 'before' and 'after' version of a project via 2 video EDLs, then conforms the session. **B**

**VK Conformer**

Basic conforming utility which is the 'engine' of the other products. Useful for simple cut-downs of audio based on Cut Lists (single EDL). **A**

**VK Connect**

Complete audio asset management database. Organises projects and versions, includes scheduling and project management. **C**

**VK Premium Collection**

Includes all the functionality of VK's other conforming products, and adds the ability to conform using AAF files. **C**

## Soundcards & I/O

### *AMS-Neve*

**MIOS** Intelligent, routable modular I/O system, analogue, AES/EBU (44.1-192kHz with SRC). **E**

### *ART*

**USB PhonoPLUS**

USB audio interface. **A**

### *Axia Audio*

**Axia IP-Audio Driver for Windows Multi-Stream**

16-in/out version of IP-Audio Driver, available from Axia Delivery System Partners. Works directly with playout systems. **C**

**Axia IP-Audio Driver for Windows Single Stream**

Transfers PC audio directly to the network via Ethernet. Single I/O version. **A**

### *Centrance*

**AxePort Pro**

USB guitar preamp with headphone out. **A**

**MicPort Pro**

USB mic pre with phantom power and zero latency headphone output. **A**

### *Digidesign*

**192 A/D Expansion Card**

8-channel analogue input card for 192 I/O. **B**

**192 D/A Expansion Card**

8-channel analogue output card for 192 I/O. **B**

**192 Digital Expansion Card**

8-channel digital I/O card for 192 I/O. **B**

**192 Digital I/O**

High-def I/O for digital I/O from various sources into Pro Tools|HD Accel. **C**

**192 I/O** Flagship I/O for the HD Accel system with up to 16 channels of I/O (up to 24-bit/192kHz). **D**

**96 I/O** 16-channel interface for Pro Tools|HD (8-channel analogue, 8-channel ADAT optical, 2-channel AES/EBU and S/PDIF, and word clock I/O). **C**

**96i I/O** Interface for Pro Tools|HD,16 ins, 2 outs (TRS), 2-ch 24-bit S/PDIF I/O, to 96kHz. **C**

**PRE** 8-channel mic-pre with all common functions controllable from within Pro Tools. **C**

**SYNC HD** Sync device for Pro Tools|HD Accel. LTC, VITC, Bi-phase, Word, Video Reference, and more. **C**

### *Digigram*

**BOB12** 2U rackmount breakout box with Neutrik XLR, BNC and RCA connections for use with VX1222HR and VX1221HR. **A**

**BOB8** 2U breakout box with Neutrik XLR, BNC and RCA for use with VX882HR and VX881HR. **A**

**UAX220** 2-channel I/O USB pro audio card. Balanced XLR, built-in headphone amp, and driverless USB. **A**

**UAX220mic**

2-ch I/O USB pro audio card with balanced XLR, headphone amp, mic pre, ph. power. **A**

**VX1221HR** High-resolution (24-bit/192kHz) PCI or PCIe pro audio card with twelve-channel AES/EBU I/O. **C**

**VX1222HR** 24-bit/192kHz PCI or PCIe pro audio card with 12-channel XLR and 8-channel AES/EBU I/O. **C**

**VX222HR** 2-channel contact closure I/O. 24-bit/192kHz PCI or PCIe with balanced XLR and AES/EBU. **A**

**VX222HRmic**

2-ch contact closure I/O. 24-bit/192kHz PCI or PCIe audio card with XLR and AES/EBU. **B**

**VX442** 4-channel I/O PCI professional audio card with balanced XLR and AES/EBU. **B**

**VX822HR** 224-bit/192kHz PCI or PCIe pro audio card with 8 balanced XLR and AES/EBU outputs, 2 balanced XLR and AES/EBU inputs. **C**

**VX881HR** High-resolution (24-bit/192kHz) PCI or PCIe pro audio card with 8-channel AES/EBU I/O. **C**

**VX882HR** High resolution (24-bit/192kHz) PCI or PCIe professional audio card with 8-channel balanced XLR and 8-channel AES/EBU I/O. **C**

**VXpocket 440**

4-channel I/O (with LTC) PCMCIA pro audio card with balanced XLR and S/PDIF. **B**

**VXpocket v2**

2-channel I/O (with LTC) PCMCIA pro audio card with balanced XLR and S/PDIF. **A**

### *Echo*

**Gina 24** 2 balanced 1/4-inch analogue inputs, 8 balanced 1/4-inch analogue outputs. **A**

**Indigo** 2 stereo 1/8-inch connectors (duplicating stereo output signal).10Hz-22kHz. **A**

**Indigo DJ** 2 independent stereo 1/8-inch analogue outputs; high-quality headphone amp. **A**

**Indigo I/O** One stereo 1/8-inch analogue input; one stereo 1/8-inch analogue output; Supports full duplex 2-channel I/O; headphone amp. **A**

**Layla 24** 8 balanced 1/4-inch analogue inputs; 8 balanced 1/4-inch analogue outputs. **B**

**Mia MIDI** 2 balanced 1/4-inch analogue inputs, 2 balanced 1/4-inch analogue outputs. **A**

### *Edirol*

**FA-101** 10-channel audio interface. Firewire, 2 mic pre-amps with phantom, S/PDIF, ASIO2. **A**

**FA-66** Six channel audio interface. Firewire, 2 mic pre-amps, limiter, guitar jack in, S/PDIF, ASIO2. **A**

**UA-101** 10-channel audio interface. USB2, 2 mic pre-amps with phantom, S/PDIF, ASIO2. **A**

**UA-1EX** Audio capture USB cable-interface. 24bit/96kHz, phones jack, S/PDIF, ASIO2. **A**

**UA-25** Audio capture USB recording interface. 2 mic pre-amps, limiter, guitar jack in, S/PDIF, ASIO2. **A**

**UA-4FX** Audio capture USB recording interface. 2 mic pre-amps, COSM, guitar jack in, S/PDIF, ASIO2. **A**

Mulit-Track Recorder
16-track playback and 8-track simultaneous recording with Secure Digital (SD) memory

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High-definition 24-bit/ 96kHz recording capability using digital audio software

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Control each function of your favorite DAW software from the R16 via USB for easy mixing

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*Edirol Cakewalk Sonar V Studio*

**UM-1EX** One in x one out MIDI cable interface. FPT enhanced driver. **A**

**UM-2EX** One in x 2 out MIDI cable interface. FPT enhanced driver. **A**

**UM-3EX** One in x three out MIDI interface. OUT/THRU select switch, FPT enhanced driver. **A**

### *Focusrite*

**Saffire PRO 24**
16-in, 8 out Firewire interface, comprehensive control software and 'loop-back'. **A**

**Saffire PRO 24 DSP**
16-in, 8 out Firewire interface with DSP dynamics reverb and VRM system. **A**

**Saffire PRO 40**
20-in, 20-out Firewire interface, comprehensive control software and 'loop-back' **A**

**Saffire PRO 56**
28-in, 28-out Firewire interface with 2 liquid mic pres for classic and vintage sounds. **B**

### *Lexicon*

**I-ONIX FW810S**
Firewire interface. 8 XLR/TRS combi inputs, 8 TRS out. dbx mic pres, dynamics all channels. **B**

**I-ONIX U22** USB audio interface. 2 inputs with dbx mic preamps. Hi-Z instrument input. 2 analogue TRS outputs. MIDI I/O. Pantheon II reverb plug-in. **A**

**I-ONIX U42S**
USB. 4 inputs with dbx mic pres. 2 Hi-Z inst. ins. 2 analogue TRS outs. S/PDIF I/O, MIDI I/O. 2 headphone outs. Pantheon II reverb plug-in. **A**

**I-ONIX U82S**
USB interface. 8 ins with dbx mic pres. 2 Hi-Z inst ins. 2 analogue TRS outs. S/PDIF, MIDI I/O. 2 headphone outputs. Lexicon reverb plug-in. **B**

### *Lynx Studio Technology*

**AES16** 16-ch, 24-bit/192kHz, AES/EBU I/O, PCI, digital mixer, low-jitter WC, and expansion port. **A**

**AES16-SRC** AES16 with 8 channels of sample rate conversion and 2 DB26-to-XLR cables. **B**

**AES16-XLR** AES16 w/2 DB26-to-XLR breakout cables. **A**

**AES16e** 16-ch, 24-bit/192kHz, AES/EBU I/O PCI card with zero-latency monitoring, digital mixer, low-jitter WC, and expansion port (for Win/Mac OS X). **A**

**AES16e-50** AES16e with AES50 for up to 48 I/O via Cat5E/6 cable. 16-ch, 24-bit/192kHz, AES/EBU I/O, 16 ch SRC, digital mix, low-jitter WC, expansion port. **A**

**AES16e-SRC**
16-ch, 24-bit/192kHz, AES/EBU I/O PCI Express with 16 channels SRC, zero-latency monitoring, digital mix, low-jitter WC, and expansion port. **A**

**LS-ADAT-INT**
LStream expansion card with 16ch ADAT I/O, dual Lightpipe I/O, sample-accurate sync, daughter card for L22, LynxTWO, and AES16. **A**

**LS-AES-INT** SPDIF- compatible LStream expansion card. 8 AES/EBU I/O, 96kHz SRC, and daughter card for L22 and LynxTWO, plus cables. **A**

**Lynx L22** 2-ch 196kHz analogue I/O (2-ch 96kHz digital I/O AES/EBU, SPDIF with conversion). LStream expansion card with word clock and cables. **A**

**LynxTWO-A** 4-in/4-out 196kHz analogue I/O, 2 ch 96kHz digital I/O (AES/EBU, SPDIF) with conversion, SMPTE, LStream Expansion, and WC. **B**

**LynxTWO-B** Two-in/six-out 196kHz analogue I/O, 2-channel 96kHz digital I/O (AES/EBU, SPDIF) conversion, SMPTE, LStream Expansion; Word Clock. **B**

**LynxTWO-C** 6-in/2-out 196kHz analogue I/O, 2-ch 96kHz digital I/O (AES/EBU, SPDIF) with conversion, SMPTE, LStream expansion; WC; cables. **B**

### *M-Audio*

**Delta 1010** 24-bit/96kHz PCI slot breakout box with Linux drivers (ASIO, EASI, GSIF, and DirectX). **A**

**Delta 1010 LT**
10x10 24-bit/96khz PCI card with 2 mic pre-amps, SPDIF, and word clock/MIDI I/O. **A**

**Delta 44** 4 analogue I/O, 24-bit/96kHz PCI card with Break Out Box included. **A**

**Delta 66** 24-bit/96kHz PCI slot breakout box (ASIO, EASI, GSIF, DirectX) and mixing software. **A**

**Delta Audiophile 192**
24-bit/192kHz 2-in/4-out interface analogue/ MIDI/SPDIF. **A**

**Delta Audiophile 2496**
Stereo analogue/stereo digital 24-bit/96kHz card with MIDI interface, ideal for mastering. **A**

**Fast Track** XLR mic/1/4-inch jack guitar in/stereo out, plus headphones interface (ASIO). **A**

**Fast Track Pro**
4x4 I/O, 24-bit /44.1kHz audio interface with S/ PDIF coaxial; MIDI I/O. **A**

**Fast Track Ultra**
USB 2.0 Interface, MX Core DSP, 8x8 24-bit/ 96kHz audio, 4 pre-amps w/M-Audio Octane. **A**

**Fast Track Ultra 8R**
High-speed 8x8 USB 2.0 Interface with 8 pre-amps and MX Core DSP, with 24-bit/96kHz professional audio on all I/O simultaneously. **A**

**FireWire Solo**
XLR/guitar input, stereo analogue I/O, SPDIF. **A**

**MobilePre USB**
16-bit, USB-powered, 2-in/-out all-in-one Mac/ PC laptop audio interface. **A**

**ProFire 2626**
26-in/out FireWire interface, Octane preamps, 26x26 analogue/digital I/O, DSP mixer. **A**

**Profire Lightbridge**
24-bit/96kHz 34-in/36-out Firewire lightpipe interface with word clock and MIDI I/O. **A**

**Transit USB** 24-bit stereo analogue and digital I/O with TOSlink out for AC-3 and DTS pass-through. **A**

### *Metric Halo*

**Mobile I/O 2882/2D**
18-in/20-out, 24-bit/96kHz DC bus-powered FireWire Interface. 8 ch balanced analogue, stereo digital, and Optical I/O. 2D DSP power. **C**

**Mobile I/O 2882/2D+DSP**
1U 18-in/20-out, 24-bit/96kHz FireWire interface with DSP, A/D/A convertors, plus onboard router and mixer. Now with 2D DSP power. **C**

**Mobile I/O ULN-2/2D**
4-in/8-out 24-bit/96kHz DC bus-powered FireWire audio I/O with 2 pre-amps, stereo digital (AES, SPDIF). With 2D DSP power. **B**

**Mobile I/O ULN-2/2D+DSP**
1U 4-in/8-out 24-bit/96kHz FireWire interface with DSP, A/D/A, router/mixer for studio, portable, live. With 2D DSP power. **C**

**Mobile I/O ULN-8**
8 channel digital audio processor. **D**

### *MindPrint*

**T.R.I.O. SPDIF**
Total recording I/O: speaker switching, EQ, mic pre, DAW interface, talkback, and more. **A**

**T.R.I.O. USB** USB version of the T.R.I.O. **A**

### *MOTU*

**2408mk3** 24 I/O channels, expandable to 96 channels, and across-the-board software compatibility. **A**

**24io** 24 channels of analogue I/O w/five-segment LED bar graphs (exp. to 96 channels of 96kHz). **B**

**828mk3** Firewire HD recording with built-in mixing: 2 mic ins, 8 TRS in/out, 16-ch optical I/O, and SPDIF I/O. DSP Reverb, compressor and EQ. **A**

**896mk3** Firewire interface, up to 24-bit/192kHz with 8 on-board mic pres, 16-ch optical I/O, SPDIF I/O. Internal DSP Reverb, compressor and EQ. **A**

**8pre** 16x12 Firewire audio interface for Mac and PC with 8 mic inputs, plus an analogue-to-optical converter with 8 mic inputs. **A**

**Express 128** Expandable, bus-powered Mac-/PC, 8I/O USB MIDI interface with 128-channel operation. **A**

**FastLane-USB**
Expandable, bus-powered, 2-in/2-out USB MIDI interface with 32-channel operation. **A**

**HD192** 12 ins/outs on balanced XLR conns at 192kHz (exp. to 48 chans) w/120dB S/N, plus AES/EBU. **B**

**micro express**
Mac/PC 4-in/six-out, 96-channel USB MIDI interface/patchbay/merger/router with full SMPTE read write in all formats. **A**

**micro lite** Mac/PC five-in/five-out, 80-channel operation bus-powered USB MIDI half-rack interface. **A**

**MIDI Express XT**
Mac/PC 8-in/8-out, 128-channel USB MIDI interface/patchbay/merger/router with full SMPTE read write in all formats. **A**

**MIDI Timepiece AV**
8-in/8-out, 128-channel operation USB MIDI interface with full SMPTE read write in all formats, word clock, and video sync. **A**

**Traveler** Bus-powered, highly-portable Firewire interface that operates at up to 24-bit/192kHz with 4 on-board mic pre-amps. **A**

**UltraLite** Bus-powered half-rack Firewire interface with 2 on-board mic pres, 6 analogue TRS in, ten TRS analogue out, SPDIF, MIDI. **A**

### *Native Instruments*

**Audio 4 DJ** 4-in/4-out 24-bit/96kHz USB 2.0 audio interface with 2 phono inputs. **A**

**Audio 8 DJ** 8-in/8-out 24-bit/96kHz USB 2.0 audio interface with 2 phono inputs. **A**

**Audio Kontrol 1**
2-in/4-out 24-bit/192kHz USB 2.0 audio interface with pre-amp and control surface. **A**

**Guitar Rig Mobile**
Ultra-portable 24-bit/192kHz audio I/O with Guitar Rig LE (three amps, 12 effects) **A**

**Guitar Rig Session**
Compact guitar and bass recording setup with audio interface, six amps, and 21 effects **A**

### *Novation*

**Nio 2/4** 2 in/4-out USB interface, zero latency effects. **A**

### *PreSonus*

**Audiobox** 2x2 USB bus-powered audio I/O with two mic/ inst ins, 2 balanced TRS outs, headphone out, MIDI I/O. Inc Steinberg Cubase LE4 & ProPak. **X**

**Firebox** 6x10 FW I/O, 24-bit/96kHz, 2 class A pres, SPDIF and MIDI I/O. With Cubase LE4 & ProPak SW. **A**

**FireStudio 2626**
26x26 FireWire I/O with eight class A mic pres, ADAT, SPDIFand MIDI I/O. 36x18 DSP matrix mixer software, Cubase LE4 and ProPak suite. **B**

**FireStudio Project**
10x10 FireWire I/O, 24-bit/96kHz, eight class A mic pre-amps, SPDIF, MIDI and Wordclock I/O. Bundled with Cubase LE4 & ProPak suite. **A**

**FireStudio Tube**
16x8 FireWire I/O, 24-bit/96kHz, 16 ins, 8 outs (analogue), 2 Tube 'SuperChannels'. FireControl mix SW, Cubase LE4 and ProPak suite. **B**

**Inspire** 4x4 FireWire I/O, 24-bit/96kHz conversion and 2 class A mic/inst pres with limiters. Line or phono ins. Steinberg Cubase LE4 & ProPak suite. **A**

### *Prism Sound*

**ADA-8 XR** 8-ch 24-bit/192kHz modular conv/processor opt. AES, ProTools Mix/HD, Firewire, DSD I/O. **E**

**Orpheus** 18I/20O Firewire I/O including four mic pres, 2 instrument, RIAA. Low latency mixing, MIDI, Mac or PC. Exceptional quality. **D**

### *RME*

**CARDBUS** PCMCIA card, for use with Multiface II (8 chan analogue and one ADAT I/O) or Digiface (threexADAT I/O). **A**

**ExpressCard**
NEW Express 34 card, for use with Multiface II (8 chan analogue and one ADAT I/O) or Digiface (threexADAT I/O). **A**

# RECORD | EDIT | MIX

The near fanatical loyalty of SADiE users is testament to the success of a product range that provides all the tools needed on location, in a mobile truck, recording studio or production office. For multi-track editing, mixing, working to picture or in CD mastering, SADiE delivers consistent low-latency, bit-accurate, phase-aligned recording and playback every time. SADiE has the slickest, fastest and most user-friendly interface for editing. Now part of the Prism Sound family, SADiE will continue developing products with the Prism Sound philosophy of focusing on performance, technical excellence and customer service.

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series 5

*Prism Orpheus*

**Fireface 400** 36-ch rec I/O, FireWire 400 192kHz. **B**

**Fireface 800** 56-channel recording I/O, FireWire 400 and 2xFireWire 800 ports, 192kHz. **B**

**HDSP AES-32**
PCI 32-channel AES/EBU I/O system, 24/192. **A**

**HDSP MADI** PCI 128-channel MADI I/O, DSP-powered. **B**

**HDSP9632** PCI 2 analogue I/Os, headphone output, MIDI, SPDIF ADAT I/O, DSP powered 192kHz. **A**

**HDSP9652** PCI 24-ch I/O ADAT SPDIF DSP-powered. **A**

**HDSPe AES-32**
NEW PCIe 32-channel AES/EBU I/O system, 24-bit/192kHz. **B**

**HDSPe AIO** NEW PCIe 24-bit/192 kHz 4 analogue I/Os, headphone output, MIDI I/O, SPDIF ADAT I/O. **A**

**HDSPe MADI**
NEW PCIe 128-ch MADI I/O, DSP-powered. **B**

**HDSPe RayDAT**
NEW PCIe 24 bit/96 kHz 4xADAT I/O card, with SP/DIF/AES and 2xMIDI. **A**

**Madiface** NEW Express 34 MADI I/O for laptops, 24-bit/192kHz, 128 chan I/O with In/Out breakout box. **B**

### *Solid State Logic*

**MADI Xtreme 128**
128-channel PCIe to MADI I/O. **B**

**MADI Xtreme 64**
64-channel PCIe to MADI I/O. **A**

**MX4** 128-ch MADI digital audio I/O w/ DSP processing/multi-client SSL software mixer. **C**

### *Steinberg*

**MR816CSX/X**
Advanced Integration FireWire I/O with 8 Class A mic pres, DSP, true integrated monitoring, no latency recording, Quick Connect, plug&play. **B**

### *TASCAM/TEAC Profesional*

**US122L** Bus-pow. audio/Midi USB I/O, mic line inputs. **A**

**US144** Bus powered audio/Midi USB I/O with analogue and digital I/O. **A**

**US1641** 16-input audio I/O with Midi I/O and 14 analogue and 2 digital I/O. **A**

### *TC Electronic*

**Digital Konnekt X32**
Flexible digital patchbay/format converter, 16x16 ch I/O, DAW integ, Integrator plug-in. **B**

**Konnekt 24D**
Audio I/O, Fabrik DSP effects, 14/14 I/O, 2 mic/inst/line, 2 line ins, 4 line outs, 8 ADAT, 2 SPDIF. **A**

**Konnekt 8** Audio I/O with 2 mic/inst/line, 2 balanced line outputs, SPDIF, and a stereo auxiliary input. **A**

**Konnekt Live**
Audio I/O with built-in Fabrik DSP effects, 14/14 I/O, 2 mic/inst/line, 2 line inputs, and 4 line outputs, 8 ADAT and 2 SPDIF. **A**

### *Terretac*

**DMX6Fire USB**
USB I/O with 4-ch In and 6-ch out with phono, SPDIF, headphone out, mic, and MIDI I/O. **A**

**Phase 24FW** Firewire audio card with balanced TRS 2-ch-in/4-ch-out with 24-bit/192kHz, and MIDI I/O. **A**

**Phase 24XFW**
Firewire audio card, bal XLR 2-ch In, 4-channel TRS out with 24/192 support. **A**

### *YELLOWTEC*

**PUC2** Pro USB soundcard, stereo, digital and analogue audio I/Os. Plug and play, 24-bit /192kHz. **A**

## Plug-In Effects

### *Abaltat*

**Abaltat Beat**
Beat calculator for your video plus creates drum tracks to match selected beats. **A**

**Abaltat Express 2.0**
Software that allows the user compose original royalty free music to match video. **A**

**Abaltat Muse 2.0**
A software application that composes original royalty free music to match your video. **A**

### *AMS-Neve*

**DFC Dynamics**
Dynamics from DFC film mixing console as a plug-in for AudioFile. **A**

**DFC/Capricorn EQ**
EQs from DFC and Capricorn consoles as a plug-in for AudioFile. **A**

**Oxymoron** Multi-delay plug-in for AudioFile. **A**

**Super TimeFlex and Pitch Change**
Time and pitch plug-in for AudioFile. **A**

### *Antares*

**Auto-Tune Evo Native**
Automatic and graphical pitch correction. **A**

**Auto-Tune Evo TDM**
Automatic and graphical pitch correction. **A**

**AVOX2** Voice modelling software. **A**

**AVOX2 AT Native**
Bundle of AVOX2 and Auto-Tune 5 Native. **A**

**AVOX2 AT TDM**
Bundle of AVOX2 and Auto-Tune 5 TDM. **A**

**Harmony Engine**
Real-time harmony generating plug-in. **A**

### *Arboretum Systems*

**Harmony Mac OS 9**
Standalone format pitch correction, pitch shifting, and 8-part Harmoniser. **A**

**HyperEngine-AV Mac OS X**
Multi-media authoring software with unlimited video, audio and text tracks. **A**

**Hyperprism DX PC**
34 effects, including vocoder, formant pitch shifter, distortion, tube/tape saturator hyperverb, reverbs, and ring modulation. **A**

**Hyperprism Gold Mac OS X**
44 effects: Hyperprism Silver, plus dispersion, inharmoniques, makka-delay, spectral distortion, granu delay, and more. **A**

**Hyperprism SAL Mac OS 9**
44 real-time effects, including bass maximiser, echotranz, formant pitch shifter, hyperverb, parametric EQ, harmonic exciter, z-morph. **A**

**Hyperprism Silver Mac OS X**
24 effects: freq. shifter, chorus, flanger, pitch changer, reverbs, ring modulation, filters. **A**

**Hyperprism TDM Mac**
25 effects package for TDM/AudioSuite. **A**

**Ionizer DX PC**
Real-time noise reduction, 512-band EQ/dynamics, EQ morphing, audio restoration. **A**

**Ionizer Mac OS 9**
AudioSuite, Premiere, SAL formats real-time noise reduction, 512-band EQ, dynamics, EQ morphing, and audio restoration. **A**

**Ray Gun (Mac or PC)**
Noise Zapper programme for removing hum, hiss, pops, clicks, and other unwanted audio with enhancement module. **A**

**Restoration-NR PC**
Audio restoration and noise reduction. **A**

### *Audioease*

**All In Bundle**
Altiverb 6, Speakerphone 2, Rocket Science, Nautilus & Snapper for Mac OS. **B-C**

**Altiverb 6** Convolution Reverb for Mac OSxand WinXP. **A-B**

**Cabinet** Guitar Tone Finalizer with five legendary speakers/cabinets for Mac OSx and WinXP. **A**

**Nautilus** Effects & Synth bundle including RiverRun, PeriScope, and Deep Phase Nine for Mac Osx. **A**

**Rocket Science**
Effects bundle inc. Rodger, Follo, and Orbit. **A**

**Snapper** Audio clipping and slicing tool. **A**

**Speakerphone 2**
Authentic speakers and environments FX plug-in for Mac OSx and WinXP. **A**

### *BIAS*

**Mastering Perfection Suite**
Mastering suite of plug-ins: EQ, multiband compression, autotune, and audio analysis. **A**

### *Bomb Factory*

**BF Classic Compressor Bundle**
Bomb Factory BF-2A, BF-3A, Purple Audio MC77, Fairchild 660 and 670 (TDM/RTAS/AudioSuite). **A**

**BF Cosmonaut Voice**
Special effects include distortion, noise, squelch, and even an authentic tone culled from recently declassified Russian space footage (RTAS). **A**

**BF JOEMEEK Bundle**
Inc. JOEMEEK SC2 Photo Optical Compressor, VC5 Me equaliser (TDM/RTAS/AudioSuite). **A**

**BF Moogerfooger Bundle**
Analogue designs from Bob Moog, Bomb Factory technology (TDM/RTAS/AudioSuite). **A**

**BF Pultec Bundle**
Digital equalisers that look, sound, and behave like real analogue EQ (TDM/RTAS/AudioSuite). **A**

**BF Slightly Rude Compressor**
Bomb Factory's first completely custom compressor design (TDM/RTAS/AudioSuite). **A**

**BF Tel-Ray Variable Delay**
Add an echo to any voice or instrument (TDM/RTAS/AudioSuite). **A**

**BF Voce Bundle**
Vintage spin and chorus/reverb classic simulation effects (TDM/RTAS/AudioSuite). **A**

### *BRAINWORX Germany*

**bx_boom!** Attenuate or boost the impact of your bass drum sound, in a final mix or a complete stereo drum-loop. M/S inside. **A**

**bx_bundle** 8 hi-end M/S tools and EQs from Brainworx. bx_boom!, bx_control, bx_digital, bx_hybrid, bx_solo, bx_dynEQ (TDM, RTAS, VST, AU). **B**

**bx_control** bx_control is a control listening tool and an M/S matrix with built-in mono maker & stereo width control (TDM, RTAS, VST, AU). **A**

**bx_digital** The original M/S EQ, a modern classic. M/S rec and mastering modes (TDM, RTAS, VST, AU). **A**

**bx_dynEQ** A new dynamic EQ that comes in mono, stereo, and M/S versions (TDM, RTAS, VST, AU). **A**

**bx_hybrid** Mono and stereo EQs with sophisticated auto listen modes and joysticks. 11 bands of EQ. **A**

**bx_solo / FREEWARE**
Freeware tool with Solo buttons for L/R/M/S and a basic stereo spreader (TDM, RTAS, VST, AU). **A**

**TT Dynamic Range Meter**
Freeware hi-res metering with built-in loudness metering. Cooperation with Algorithmix, SPL, and Tischmeyer Tech (VST, RTAS, AU). **A**

### *CEDAR Audio Ltd*

**CEDAR for AMS Neve**
De-click, de-crackle, and de-hiss for AMS Audiofile SC and SC/X. **C**

**CEDAR for NOA**
CEDAR restoration processes optimised for handling large quantities of audio in NOA Audio's digitising and archiving systems. **C**

**CEDAR for Pyramix**
A suite of audio restoration processes hosted by the Pyramix range of DAWs, inc Retouch v3. **C**

**CEDAR for SADiE**
A suite of audio restoration processes hosted by the SADiE range of DAWs; inc Retouch V3. **C**

**CEDAR Tools**
A suite of seven restoration processes for Pro Tools PC; suitable for use on Pro Tools LE/HD. **C**

### *Chandler*

**Abbey Road TG12413 Limiter Plugin**
Authentic emulation of compressor/ limiter from the legendary EMI TG12345 mixing console. **A**

### *Cycling 74*

**M** updated version of the composition program originally published in the mid 1980s. **A**

**Octirama** Dynamics plug-in for 5.1 with DSP technology that preserves the surround image. **A**

### *Digidesign*

**Bruno/Reso** Powerful plug-in duo that creatively synthesises existing audio in real time (TDM). **A**

**DINR** Intelligent noise reduction plug-in offering wide- and narrow-band noise removal with graphic interface (TDM/AudioSuite). **B**

**DINR LE** IDINIR for AudioSuite only. **A**

**Eleven** Hyper-realistic guitar amp emulations for Pro Tools|HD Accel, Avid, and VENUE systems. **B**

**Eleven LE** Eleven for RTAS and AudioSuite Only. **A**

**Hybrid** Software synth that combines classic analogue waveforms with digital wavetables (RTAS). **A**

**Impact** Console-style mix bus compression plug-in with 4 selectable compression ratios, plus variable attack, release, and more (TDM-Accel only). **A**

**Reel Tape Suite**
Three analogue tape effect plug-ins: Saturation, Delay, Flanger (TDM/RTAS/AudioSuite). **A**

**Reverb One** Reverb plug-in with dynamics, chorus section. **B**

**ReVibe** Full-featured mono, stereo, and surround room-modelling reverb plug-in (TDM-Accel only). **B**

**Smack!** Pro compressor/limiter plug-in designed for musical apps (TDM/RTAS/AudioSuite). **A**

**Smack! LE** Professional compressor/limiter plug-in designed for musical apps (RTAS/AudioSuite). **A**

**SoundReplacer**
Replace or mix an existing audio track with new samples; up to three separate samples can blend with or replace an original (AudioSuite). **A**

**Strike** Virtual drummer/pro drum module (RTAS). **A**

**Structure** Pro sampler exclusively for Pro Tools, inc, libraries from EastWest and A.I.R (RTAS). **A**

**Synchronic** Comprehensive beat and audio manipulation tool for DJs, live musicians, and others (RTAS). **A**

**Transfuser** Ultimate groove creator to quickly and easily manipulate and perform loop-and-rhythm based music on the fly (RTAS). **A**

**Velvet** Powerful instrument plug-in, delivers realistic emulations of electric pianos (RTAS). **A**

**Venue All-Access Pack**
25 plug-ins for live sound (TDM VENUE). **E**

**X-Form** Time-stretching and formant-correct pitch-shifting plug-in (AudioSuite). **A**

### *Eventide*

**E-Control** RTAS control plug-in for H7600, Eclipse, and the H8000 series. **B**

**Eventide Anthology II**
Nine plug-ins: H3000 Factory, H3000 Band Delays, Reverb, Octavox, H910, H949, Instant Phaser, Instant Flanger, and Omnipressor. **B**

### *GRM Tools*

**Classic RTAS Bundle**
RTAS bundle inc. band pass, comb filters, delays, doppler, freeze, reson, pitch accum, shuffling. **A**

**Classic TDM Bundle**
TDM bundle inc. band pass, comb filters, delays, doppler, freeze, reson, pitch accum, shuffling. **A**

**Classic VST Bundle**
VST bundle inc. band pass, comb filters, delays, doppler, freeze, reson, pitch accum, shuffling. **A**

**ST Native Bundle**
RTAS & VST bundle including contrast, equalise, freqshift and freqwarmth. **A**

**ST RTAS Bundle**
Contrast, equalise, freqshift and freqwarmth. **A**

**ST VST Bundle**
Contrast, equalise, freqshift/warmth. **A**

### *IK Multimedia*

**Ampeg SVX**
Ampeg's signature tones. Bass-rig plug-in with multiple amps, cabinets, stomps and tuner. **A**

**Amplitube 2**
Guitar processing/amp sim. Five modules,14 pre-amps and EQs, 7 power amps, 16 cabinets, six mics, 21 stomp effects, and 11 rack effects. **A**

**AmpliTube 2 Live**
Guitar amp modelling solution and effects powerhouse with accurate models. **A**

**AmpliTube Fender**
Highly acclaimed guitar modelling package entirely dedicated to Fender amps, effects and pedal. Officially Fender approved product. **A**

**AmpliTube Fender Studio**
StealthPlug + AmpliTube Fender LE. Guitar/Bass USB Audio I/O Cable + amp and effects **A**

**AmpliTube Jimi Hendrix**
Software recreation of the complete guitar amp and effects rig of Jimi Hendrix. **A**

**AmpliTube Metal**
Guitar amp and fx modelling software entirely dedicated to heavy metal gear. Modern/vintage amps, cabs, stomp boxes and rack effects. **A**

Pyramix
DIGITAL AUDIO WORKSTATION

www.merging.com

Pyramix voted best DAW of the year

Resolution magazine Awards 2009

2009 Quality & Innovation Award resolution WINNER DAW

*McDSP ML4000*

**AmpliTube X-GEAR**
Shell-host to open, in stand-alone/plug-in mode, any current. Powered by AmpliTube product. **A**

**ARC System** Advanced solution to acoustical problems for any DAW-based studio. Calibrated mic, standalone SW, multi-platform plug-in. **A**

**CSR: Classik Studio Reverb**
Musical digital reverb processor modelled on a classic high-end studio reverb sound. **A**

**Miroslav Philharmonik**
An orchestra and choir virtual instrument. **A**

**Miroslav Philharmonik CE**
Full-featured orchestral virtual instrument covering solo instruments and ensembles. **A**

**SampleMoog**
Vintage and modern Moog synths spanning the entire Moog history, as a plug-in for most DAWs and a standalone PC/Mac application. **A**

**SampleTank 2.5 L**
Sample workstation with multi-sampled sounds. 2GB of samples. Three synth engines. **A**

**SampleTank 2.5 XL**
Includes large array of natural, electric, electronic sounds and loops available. **A**

**SampleTron**
Authentic recreation of Tron sounds such as Mellotrons, Chamberlins, Optians and more. **A**

**Sonik Synth 2**
Over 5,000 sounds and 8.0GB of modern and vintage instruments. **A**

**StealthPedal**
Floor based audio I/O and controller pedal with modelling and recording software **A**

**StealthPedal Deluxe**
Floor based audio I/O and controller pedal. Inc full versions of AmpliTube 2 and Ampeg SVX. **A**

**StealthPlug** StealthPlug + AmpliTube 2 Live. Guitar/Bass USB Audio I/O Cable + amp and effects modelling.**A**

**StompIO** Advanced USB floor controller and audio I/O for guitarists and bassists. **A**

**T-RackS 3 Deluxe**
Mastering and mixing package inc. 9 processing modules, emulations of Pultec/Fairchild gear**X**

**T-RackS 3 Deluxe Singles packs**
Plug-in modules from T-RackS' 3 Deluxe pack.**X**

**T-RackS 3 Standard**
Mastering/mixing with 4 processing modules.**X**

**Total Studio 2 Bundle**
Collection of plug-ins to record, compose, produce, and master. More than 8,000 (21.5GB) sounds covering every instrument category. **A**

**Total Workstation 2 Bundle**
A collection of three virtual instrument workstations covering every style of music. **A**

### *Izotope*

**Radius** Natural time and pitch control for Apple Logic Pro. **A**

**Spectron** Manipulate audio in the frequency domain with spectral delay, pan and morph. **A**

**Trash** 64-bit modelling of classic amps, distortions, delays and filters. **A**

### *McDSP*

**4020 Retro EQ**
4-band EQ and filter set. The HF and LF bands are shelving EQ, 2 parametric EQs at the HMF and LMF bands. Operates on a unique gain dependent variable slope/Q system. **A**

**4030 Retro Compressor**
New dynamic range control topology coupled with a wet/dry mix control to balance compressed and uncompressed signals. **A**

**4040 Retro Limiter**
Combines look-ahead brick wall limiter function with several subjective treatments to make the limiting action subtle, and yet vintage. **A**

**Analog Channel**
Emulates sounds of high-end analogue tape machines, tape, channel amplifiers. **A**

**Channel G** Big board sound with flexibility. **B**

**Channel G Compact**
Channel G with a smaller DSP footprint. **A**

**Channel G Surround**
Channel G Surround delivers the big board sound with unprecedented flexibility. **A**

**Chrome Tone**
Custom guitar amps, boutique outboard gear, and pedal effects inside your DAW. **A**

**Classic Pack HD**
McDSP Classic Pack bundle:Analog Channel, CompressorBank, FilterBank, and MC2000. **B**

**CompressorBank**
The sounds of vintage and modern compressors, with complete control of dynamic compression (TDM/RTAS/AudioSuite, Mac/PC). **A**

**DE555** New generation of de-essing, providing transparent, precise de-essing with unique flexibility (TDM/RTAS/AudioSuite, Mac/PC). **A**

**Emerald Pack HD**
Bundle: Analog Channel, Channel G, Chrome Tone, CompressorBank, DE555, FilterBank, FutzBox, MC2000, ML4000, NF575, Revolver, Synthesiser One (TDM/RTAS/AudioSuite). **C**

**FilterBank** High-end equaliser plug-in designed to emulate the sounds of vintage and modern equalisers and filters (TDM/RTAS/AudioSuite, Mac/PC). **A**

**FutzBox** Distortion and noise gen plug-in for low fidelity audio signals (TDM/RTAS/AudioSuite). **A**

**Live Pack HD**
Live sound bundle. Channel G Compact, Chrome Tone, DE555, FutzBox, MC2000, ML4000 and NF575 (TDM/RTAS/AudioSuite, Mac/PC). **B**

**MC2000** Multi-band compressor designed to emulate the sounds of vintage and modern compressors.**A**

**ML4000** High-resolution limiter and multi-band dynamics processor designed for music, mastering, post, and live sound (TDM/RTAS/AudioSuite). **A**

**NF575** High res filter set – remove variety of noise types from audio (TDM/RTAS/AudioSuite, Mac/PC).**A**

**Project Studio LE**
Analogue Channel LE, Chrome Tone LE, CompressorBank LE, FilterBank LE, ML4000 LE, Revolver LE and Synthesiser One LE. **A**

**Retro Pack HD**
Vintage style designs bundle. 4020 Retro EQ, 4030 Retro Compressor, 4040 Retro Limiter. **A**

**Revolver** Convolution reverb. Impulse response control, routable EQ, 2 sync-able delay lines, a reverb decay crossover network. (RTAS/AudioSuite).**A**

**Synthesizer One**
Combines wave table and analogue oscillators, modular, flexible filtering, dedicated effects. **A**

### *Metric Halo*

**ChannelStrip-Native**
Console-style channel strip plug-in for AU, VST, MAS, and RTAS. Six-band EQ, gate, compression and sample delay, more than 100 presets. **A**

**ChannelStrip-TDM**
Console-style channel strip plug-in for TDM and RTAS with six-band EQ, gate, compression and sample delay, plus more than 100 presets. **A**

**SpectraFoo** Complete metering and audio analysis suite, optimised for production. **A**

**SpectraFoo Complete**
Complete metering and audio analysis suite, for studio production/live sound applications. **A**

### *MOTU*

**Electric Keys** Cross-platform virtual instrument that delivers authentic sounds of 50 classic, vintage electric keyboard instruments from the last 40 years.**A**

**Ethno Instrument**
Cross-platform ethnic/world instrument offers 4GB of instruments, plus 4GB of loops and phrases in one easy-to-use window. **A**

**MachFive 2** Surround-supporting 192kHz cross-platform sampler. All major plug-in formats. **A**

**MX4** Multi-synth plug-in for MAS, AU and RTAS with hundreds of presets, flexible and powerful modulation, built-in effects, more besides. **A**

**Symphonic Instrument**
Cross-platform orchestral instrument that supports all major plug-in formats with 8GB of sounds via an easy-to-use interface. **A**

### *Native Instruments*

**Guitar Rig 3** Complete solution for guitar sound and effects processing, including Dynamic Tube Response, and Rig Kontrol 3 floorboard. **A**

**Guitar Rig 3 Software Edition**
Complete guitar amp and effects modulation solution with 12 amplifiers and 44 effects. **A**

### *Novation*

**Bass station** VST and AU virtual analogue bass synth, based on the classic Novation Bass Station. **A**

**V-Station** VST, AU, powercore virtual analogue synth. **A**

### *Roger Nichols Digital*

**Digital Pro Bundle**
Plug-in bundle. Uniquel-izer, Uniquel-izer LE, Finis, Dynam-izer, and Frequal-izer. **A**

### *Serato*

**Pitch LE** Pitch shifting and time stretching RTAS and Logic Pro plug-in for professionals. **A**

**Pitch Pro** Pitch shifting and time stretching Pro Tools plug-in for professionals. **B**

### *Seven Woods Audio*

**Ursa Major Space Station TDM Plug-In**
Enables Pro Tools users to experience the unique effects of the original Space Station. **A**

### *Softube*

**Acoustic Feedback**
Screaming guitar feedback simulation. **A**

**Acoustic Feedback Deluxe**
Screaming guitar feedback simulation, with added harmonic selectors. **A**

**Amp Room Bundle**
Vintage, metal, and bass amp room. **A**

**Bass Amp Room**
Bass amp sim with D.I. and limiter/comp. **A**

**Effect Bundle**
Acoustic feedback, tube delay, and spring reverb in a bundle. **A**

**FET Compressor**
Emulation of famous solid state compressor. **A**

**Metal Amp Room**
Brutal, evil, and aggressive guitar sound. **A**

**Spring Reverb**
Vintage style spring reverb simulation. **A**

**Tube Delay** Valve pre-amps and digital delay. **A**

**Vintage Amp Room**
High-end guitar amp simulator. **A**

### *Solid State Logic*

**Drumstrip** Clarity, punch and power plug-in tools for drums and percussion. **A**

**Duende Mini**
16 channel DSP-powered SSL processing in a desktop format. Includes channel plug-in. **A**

**Duende PCIe**
32 ch of DSP-powered SSL on PCIe card. Inc channel and stereo bus compressor plug-ins. **A**

**LMC-1** Faithful recreation of the Listen Mic Compressor from SSL's 'E' Series console (FREE!). **A**

**Vocalstrip** Powerful, versatile, tools crafted to enhance vocal performances. **A**

**X-Comp** Frequency dependent compression. **A**

**X-EQ** Mastering grade 10-band parametric EQ. **A**

### *Sonalksis Ltd*

**Sonalksis Creative Elements**
Creative and intuitive tools for tweaking and experimentation. **A**

**Sonalksis Essentials**
Compression, EQ and gating plug-ins. **A**

**Sonalksis Mastering Suite**
Multi-band limiter, maximising limiter, stereo imaging and advanced dithering plug-ins. **A**

**Sonalksis Multiband Dynamics**
Dynamics and frequency based processing - multi-band compander and dynamic EQ. **A**

### *Sonic Core*

**Dynatube Guitar Amps**
Guitar amplifier and speaker emulations. **B**

**Mix Master Pack**
Plug-in bundle for Creamware DSP comprising Masterverb Pro, OptiMaster, Psy Q, Vinco, Graph EQs, Vocodizer, and mixer package. **B**

**osirisXP** Restoration plug-ins for SCOPE. De-clicking, de-crackling and de-noising. **B**

**Synth Sampler Pack**
Plug-in bundle for CreamWare DSP: STS-5000 Sampler, Minimax, Vectron, SB-404, EDS-16i. **B**

### *Sonnox*

**GML Upgrade for Oxford EQ (HD only)**
GML 8200 EQ emulation, optional extra band-type for Oxford R3-EQ. **A**

**Oxford Dynamics (Pro Tools HD, PowerCore, or native)**
Compressor, limiter, gate, expander, 2-band side-chain EQ and warmth control. **A**

**Oxford EQ (Pro Tools HD, PowerCore, or native)**
Five-band parametric EQ plus high- and low-pass filters. **A**

**Oxford Inflator (Native)**
Creates increased loudness enhancement and warmth in real time without overload. **A**

**Oxford Inflator (Pro Tools HD, PowerCore, or native)**
Creates increased loudness enhancement and warmth in real time without overload. **A**

**Oxford Limiter (Pro Tools HD, PowerCore)**
Stereo programme Limiter with unique enhance function and variable noise-shaped dither. **A**

**Oxford Reverb (Pro Tools HD, PowerCore, or native)**
Highly flexible stereo reverb generator with built in five-band EQ. **B**

**Oxford SuprEsser (Native only)**
Professional de-esser and highly flexible dynamic EQ plug-in. **A**

**Sonnox ELITE (Native)**
Full bundle encompassing the entire range of Oxford plug-ins for Native platforms. **B**

**Sonnox ELITE (Pro Tools HD)**
Full bundle encompassing the entire range of Oxford plug-ins for Pro Tools HD. **C**

**Sonnox Enhance (Pro Tools HD, or Native)**
Bundle of Oxford plug-ins including, inflator, transient modulator and Oxford limiter. **B**

**Sonnox Essential (Pro Tools HD, or Native)**
Bundle of Oxford plug-ins including, EQ, Dynamics, reverb and SuprEsser. **B**

**Sonnox PowerCore Bundle**
Five-plug-in bundle (includes EQ, dynamics, inflator, transMod, limiter). **B**

**Transient Modulator**
Allows transients to be dramatically accentuated or softened on individual tracks or full mixes. **A**

### *Sound Toys*

**Crystallizer** Granular echo synth (RTAS, AS and HTDM). **A**

**Echoboy** Echo machine (RTAS, HTDM, AU, VST). **A**

**Filterfreak** Analogue-style one- and 2-band creative resonant filter (RTAS, Audiosuite and HTDM). **A**

**PhaseMistress**
Analogue-style phasing (RTAS, AS, HTDM). **A**

**Pitch Doctor**
The ultimate high quality pitch correction plug-in for Pro Tools (PCI/Mix/HD). **A**

**Pure Pitch** High quality vocal pitch shifting available for TDM Pro Tools (PCI/Mix/HTDM). **A**

**Sound Toys TDM**
TDM bundle including all nine soundtoys plugins (RTAS, Audiosuite, and HTDM). **B**

**Sound Toys VST**
Native bundle including EchoBoy, FilterFreak, Speed, PhaseMistress, Tremolator, and more. **A**

**SoundBlender**
Multi-effects for Pro Tools (PCI/Mix/HTDM). **A**

**Speed** OS9 and OSX Audiosuite Mac high quality polyphonic tempo and pitch change, exclusive vari tempo (PT and 001 compatible). **A**

**Tremolator** Create smooth pulsing rhythms or hard edged tremelo (RTAS, Audiosuite, and HTDM). **A**

### *SoundField*

**The Surround Zone**
Surround sound post-prod software for Pro Tools HD, SADiE Series 5, Nuendo platforms. **A**

Join The Elite.
Sonnox ELITE
The Ultimate Oxford Plug-In Collection
Oxford plug-ins have become the first choice for professionals all over the world, who rely on Sonnox daily to produce highly polished mixes with a touch of class. You too can breathe life into your mix...
Don't waste time and money collecting Oxford plug-ins one by one - save a massive 40% off the individual prices when buying the Sonnox ELITE bundle, and get all seven world class Oxford plug-ins in a single bundle.
Sonnox ELITE includes: Oxford EQ, Oxford Dynamics, Inflator, Transient Modulator, Oxford Reverb, Oxford Limiter, SuprEsser
Retail: HD - £1,554 Native - £744
www.sonnoxplugins.com
Oxford Plugins

TC PowerCore 6000

### SPL

**Analog Code EQ Rangers Plug-in**
EQ plug-in. **A**

**Analog Code MicroPlugs**
Single function plug-ins. **A**

**Analog Code TwinTube plug-in**
Tube effects plug-in. **A**

**Analog Code Transient Designer**
Dynamic processor plug-in. **A**

### SRS Labs

**SRS TDM-02** Pro Tools surround encoder/decoder. 6.1 to any stereo transmission or storage device. **A**

**SRS VST-02** Surround encoder and decoder for VST. Up to 6.1 encoding to any stereo transmission or storage device with real-time monitoring. **A**

### Synchro Arts Limited

**VocALign Pro V4**
Syncs one audio signal to another. AS Plug-in. **A**

**VocALign Project**
Syncs one audio signal to another. Stand-alone SW interfaces to DP and other DAWs. **A**

**VocALign Project for Digidesign Pro Tools**
Synchronises one audio signal to another automatically. Ideal for dialogue replacement, vocal parts and instruments. **A**

### TC Electronic

**Assimilator** EQ-curve matching plug-in. **B**

**Character** Plug-in for sound-enhancement and adding character to audio tracks. **A**

**DVR2 Digital Vintage Reverb**
Vintage reverb algorithm from Reverb 6000. **A**

**DVR2 for TDM/ProTools**
Vintage reverb algorithm from Reverb 6000. **A**

**Dynamic EQ**
Combination of EQ and dynamics tool. **A**

**Fabrik C Channel Strip**
High-resolution channel EQ, De-Esser, and Compressor in one single plug-in. **A**

**Fabrik R Reverb**
4 new TC reverbs in a single plug-in. **A**

**MD3 for TDM/ProTools**
Mastering multiband dynamics and brickwall limiter from 950. **B**

**MD3 Mastering**
Mastering plug-in with multiband dynamics and brickwall limiter. **B**

**Nonlin2 Stereo Effects Reverb**
Non-linear reverb from Reverb 6000. **A**

**Nonlin2 Stereo for TDM/ProTools**
Non-linear stereo effects reverb algorithm from System 6000. **A**

**Restoration Suite 2.0**
Descratching, Denoising, Declicking, DeCrackle, DeThump. **B**

**TC Thirty** Virtual guitar amp based on VOX Guitar Amp. **A**

**Tubetech CL 1B (PowerCore or TDM)**
30dB gain, variable ratio, advanced metering, flexible attack/release controls. **A**

**UnWrap (PowerCore or TDM)**
Transparent up-conversion from stereo to 5.1, and from LtRt to 5.1. **B**

**V-Station PowerCore**
Virtual synth based on the Novation synth. **A**

**Virus PowerCore**
Virtual synth and multi-FX processor from Access (Basic version). **A**

**VSS3 for TDM/ProTools**
Stereo source reverb from Reverb 6000. **B**

**VSS3 Stereo Source Reverb for PowerCore**
Stereo source reverb from Reverb 6000. **A**

### TC-Helicon

**Harmony4 for PowerCore**
Intelligent harmony algorithms from VoicePro. **A**

**Harmony4 for ProTools**
Intelligent harmony algorithms from VoicePro. **B**

**Intonator HS**
Pitch correction plug-in for PowerCore. **A**

**Voice Modeler**
Voice modelling plug-in for PowerCore. **A**

**VoiceDoubler for PowerCore**
Instant unison stacking of a single vocal track with up to 4 additional overdub voices . **A**

**VoiceDoubler for TDM**
Unison stacking of a single vocal track with up to 4 additional overdub voices. **B**

### The Sound Guy, Inc.

**Backwards Machine**
Simulates an ongoing backwards effect in real time by reversing and overlapping audio. **A**

**ReSpatializer**
Panning, surround, and spatialisation plug-in. Binaural HRTF effects for headphone mixes. **A**

**SFX Machine Pro**
Multi-effects plug-in with over 300 presets. Includes preset editor, tempo Sync. **A**

**SFX Machine Pro for RTAS**
As above, in RTAS format for Pro Tools. **A**

**SFX Machine RT**
Multi-effects plug-in with over 250 effects. The Randomize button lets you explore. **A**

### Trillium Lane Labs

**TL Aggro** Vintage analogue FET compression to the Pro Tools environment (TDM/RTAS). **A**

**TL Auto Pan** Stereo and surround processing for panning effects, graphic metering of output and pan position for control of panning effects. **A**

**TL Drum Rehab**
Tools to enhance or replace drum recordings automatically, and in real time (RTAS). **A**

**TL Everyphase**
Analogue phaser effects from mod and tremolo to extreme filtered feedback (TDM/RTAS). **A**

**TL Space Native**
Convolution reverb for music and post. Mono and stereo formats (RTAS/AudioSuite). **A**

**TL Space TDM**
As above, for TDM. **B**

### Universal Audio

**1176LN/SE** Fast attack; analogue friendly 'warmth', FET gain reduction emulation, supports all buttons. **A**

**Cambridge EQ**
Five band EQ, 17 high/low pass filter types, three types Q/resonant shelf, one click switching. **A**

**Cooper Time Cube**
Unique delay featuring two independent delay lines with delay, decay, pan, and volume. **A**

**DreamVerb** 21 selectable room shapes; 48 selectable surface materials, seven selectable types of air, blend room shapes, sizes, and surface. **A**

**Fairchild 670**
Modelled after Ocean Way's famous golden unit, sidechain link stereo operation. **A**

**Helios Type 69**
Passive EQ. High shelf, parametric mid and bass peak/shelf EQ. Unique and distinct tone. **A**

**LA-2A** Lag-free, distortion-free, optical attenuator, frequency-dependent compression behaviour, limit/compress function switch, automation. **A**

**LA-3A** Optical gain reduction, with faster attack and release characteristics than LA-2A. **A**

**Moog Multi-mode Filter**
Sophisticated low/high/bandpass filtering w/ self oscillation, saturation, zero artifacts. **A**

**NEVE 1073** Revered 3-band Wessex A88/8014 EQ, DSP Lite hi-instance 1073SE, orig RAF cosmetics. **A**

**NEVE 1081** Exclusively Neve licensed/UA modelled, 4-band 8048 console EQ, parametric high/low mid. **A**

**Neve 33609** Exclusive Neve license/UA modelled. Prog. dependent qualities and more. **A**

**Neve 88RS** Four-band parametric EQ with filters. Flexible limiter/compressor & expander/gate sections. **A**

**Plate 140** Highly prized smooth and natural plate sound, three unique plates, decay, 2-band EQ. **A**

**Precision Buss Compressor**
Single-band gain control for busses and inserts. Auto release, auto fade, and mix control. **A**

**Precision De-esser**
Dynamic sibilance processor. Bandpass, highpass, and split modes. **A**

**Precision Enhancer**
Enhancement tool with five modes to ensure versatility on a wide range of material. **A**

**Precision EQ**
Classic filters and control arr.; upsamples to 192kHz; two sets of frequency ranges per ch. **A**

**Precision Limiter**
Look-ahead, brick-wall limiter, colourless, no upsampling, RMS and peak metering. **A**

**Precision Maximizer**
Maximises perceived mix volume with minimal gain or dynamic range change. **A**

**Precision Multiband Mastering**
Five bands compression, exp/gate, gain, ratio, threshold, attack, release and bandwidth, filterbank modes: linear/min phase. **A**

**Pultec EQ** Unique simul low-band boost and cut, extreme settings without harshness. **A**

**Roland Chorus**
Analogue modelling, accurate model of original CE-1 and dimension D. **A**

**Roland RE-201**
Model of original Roland RE-201, tape oscillation effects and spring reverb emulation. **A**

**SPL Transient Designer**
Processes the transients of percussive sources. **A**

**UAD-1 Flexi Pak**
UAD1 PCI DSP card with 14 UA plug-ins (plus $500 plug-in voucher). **A**

**UAD-1 Project Pak**
UAD1 PCI DSP card with 14 UA plug-ins. **A**

**UAD-1 Ultra Pak**
UAD1 PCI DSP card with 24 UA plug-ins. **B**

**UAD-1 Xpander Xpert Pak**
UAD1 Express,14 UA plug-ins, $1000 voucher. **B**

**UAD-1 Xpander Xpress Pak**
UAD1 Express, 14 UA plug-ins, $500 voucher. **B**

**UAD-1 Xpander Xtreme Pak**
UAD1 Express with full suite of 32 UA plug-ins. **C**

**UAD-1e Expert Pak**
UAD1 PCIe, 14 UA plug-ins, $750 voucher. **B**

**UAD-1e Express Pak**
UAD1 PCIe, 14 UA plug-ins, $100 voucher. **A**

**UAD-1e Extreme Pak**
UAD1 PCIe DSP card w/32 UA plug-ins. **C**

**UAD-1e Nevana X2**
Bundle of 2x UAD1 PCIe DSP cards with Neve 1073, 1081, 33609 and 88RS plug-ins. **C**

**UAD-2 Duo** PCIe card, x5 the power of original UAD-1. Mix Essentials II plug-in, $50 plug-in voucher. **B**

**UAD-2 Duo Flexi**
PCIe powered plug-ins platform, x5 power of UAD-1. Mix Essentials II plug-in, $500 voucher. **C**

*Waves H Comp*



**UAD-2 Duo Omni**
PCIe powered plug-ins platform, x5 power of UAD-1. Suite of 34 UA plug-ins, $50 voucher. **D**

**UAD-2 Nevana 128**
PCIe, x10 power of UAD-1. All Neve plug-ins, Mix Essentials II plug-in, $100 plug-in voucher. **C**

**UAD-2 Nevana 32**
PCIe x2.5 the power of UAD-1. Neve 88RS, Mix Essentials II plug-in, $100 plug-in voucher. **B**

**UAD-2 Nevana 64**
PCIe, x5 power of UAD-1. All Neve plug-ins, Mix Essentials II plug-in, $100 plug-in voucher. **C**

**UAD-2 Quad**
PCIe, x10 power of UAD-1. With Mix Essentials II plug-in suite and $50 plug-in voucher. **C**

**UAD-2 Quad Flexi**
PCIe DSP card, x10 power of UAD-1. With Mix Essentials II plug-in suite, $500 voucher. **C**

**UAD-2 Quad Omni**
PCIe DSP card, x10 the power of UAD-1. Suite of 34 UA plug-ins and $50 plug-in voucher. **D**

**UAD-2 Solo**
PCIe DSP card, x2.5 the power of UAD-1. Mix Essentials II plug-in suite,$50 plug-in voucher. **A**

**UAD-2 Solo Flexi**
PCIe, x2.5 power of UAD-1. Mix Essentials II plug-in suite, $500 plug-in voucher. **B**

**UAD-2 Solo Laptop**
ExpressCard plug-in platform: x2.5 power of UAD-1. Mix Essentials II plug-in, $50 voucher. **A**

**VCA VU** Emulation of DBX 160 VCA. Threshold, compression, output controls, VU meter. **A**

### *Virtuasonic*

**COMBSCAPE**
VST effect that features comb-filters, delays, state variable filters and stereo panorama. **A**

**Didj'tizer** VST effect plug-in that can emulate the sound of a didgeridoo and different types of pipe. **A**

**SI-1** Spatial processor for stereo image balancing. Remix centre and side information. **A**

**Synaesthesis**
A collection of over 1,000 experimental impulse responses for sound design. **A**

### *Wave Arts*

**Master Restoration Suite**
Comprehensive set of restoration plug-ins for cleaning up tape, vinyl, acoustic recordings. **A**

**Power Suite 5**
Suite of essential plug-ins covering sound design, tracking, mixing, and mastering. **A**

### *Waves*

**API Series Bundle**
550A three-band EQ, the 550B 4-band EQ, the 560 graphic EQ, and the 2500 stereo comp. **C**

**Broadcast and Production Bundle**
Renaissance Maxx, Masters, and Restoration. **B**

**Center** Processor that separates phantom centre content from side (L/R) content. **A**

**Diamond Bundle**
Platinum, Restoration, Transform bundles. **D**

**Dorrough Meter Collection**
Pro audio metering plug-in. Precise modelling of the hardware Dorrough meters. **A**

**Gold Bundle**
Virtual outboard rack including mastering, tracking, mixing, sound design, and more. **B**

**Grand Masters**
Set of precision processors: Masters bundle (L2, LinEQ, LinMB) plus ten new plug-ins. **C**

**GTR Solo** Guitar Amp modeling software. **A**

**GTR3** New guitar processing software with ultra high end DI box. Huge modelling capability. **A**

**H-Comp Hybrid Compressor**
Dynamics processor plug-in; modelled transformers, tubes, and transistors. **A**

**H-Delay Hybrid Delay**
Effects like filtering, flanging, phasing, to slap-back echo, ping-pong delay, tempo-sync. **A**

**IR-1** A convolution reverb with classic controls of the key parameters. . **B**

**L3 and L3.16 Series**
Limiter and multi-band limiter plug ins. **B**

**Live** Over 30 plugs for EQ, reverb, and modulation to compression, gating, and limiting. **B**

**Masters Bundle**
Linear EQ, Linear Multi-band, and L2 Ultramaximizer. **B**

**Mercury Bundle**
Diamond bundle plus API, GTR3, V Series, IR360, Tune, L3-16. Everything except SSL! **E**

**Musicians Bundle**
Renaissance Axx and Voxx, Doubler, Meta Flanger and SuperTap. **A**

**Platinum Bundle**
Gold/Masters/Rnss. Maxx bundle processors. **C**

**Q-Clone** New sampling EQ algorithm. **B**

**Renaissance Maxx**
Seven vintage processors: EQ, Comp, reverb, Ren Vox, de-esser, Bass, and Channel. **B**

**Restoration Bundle**
X-Noise, X-Click, X-Crackle, and X-Hum. **C**

**Soundshifter**
Parametric, graphic, real time pitch shifting. **A**

**SSL** G Master Bus Compressor, G 292 EQ,E channel strip (expander/gate compressor/limiter),with the 242 'black knob' EQ & filters. **C**

**Studio Classic Collection Bundle**
Includes V-Series, SSL 4000 Collection and the API Collection. **D**

**TDM Bundle/Native Power Pack**
L1 Ultramaximizer, Q10-Paragraphic EQ, C1-Compr/Gate, S1- Imager, TrueVerb, De-Esser, and two-tap SuperTap. **A**

**Tony Maserati**
Six app-specific audio plug-ins, created in collaboration with Tony Maserati. **A**

**Transform Bundle**
SoundShifter, Morphoder, TransX, Doubler. **B**

**Tune** Pitch transforming. **A**

**V Series Bundle**
Vintage series; 2254, 1066, 1073 and 108. **D**

**Vocal Bundle**
Suite of Waves vocal processing tools. **B**

**Waves 360° Surround Toolkit**
Surround mixing, distance panning, reverb, dynamics, calibration, Mixdown. Pro Tools. **C**

**Z Noise** Auto wide band noise remover. **A**

### *Wholegrain Digital Systems LLC*

**Quartet DynPEQ**
Four-band dynamic EQ for mastering. **B**

### *Zoom*

**Zoom ZFX C5**
Zoom ZFX control plug-in software. **A**

**Zoom ZFX S2T**
Zoom ZFX Stack plug-in software. **A**

### *zplane.development*

**Elastique Pitch Plugin**
High quality real-time pitch shifting plug-in for Pro Tools. **A**

**vielklang** Four voiced choirs and brass sections for your audio-sequencer. **A**

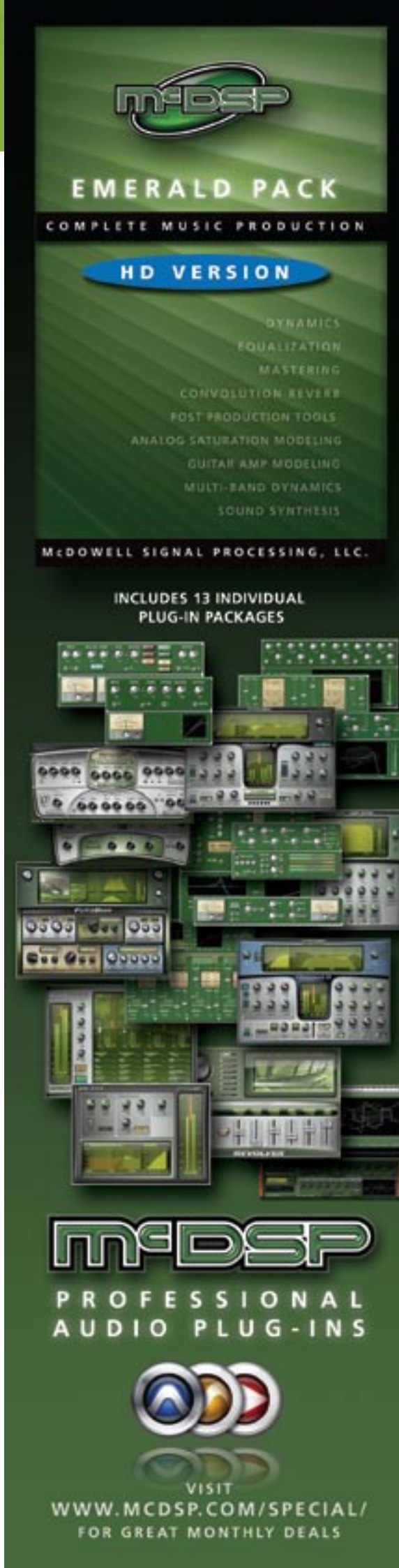
## Utilities

### *Algorithmix*

**Classic PEQ** DirectX/VST plug-in, parametric equalisers. **B**

**easyreNOVAtor**
Modified version of reNOVAtor optimised for time-effective workflow. **B**





Fairlight Xynergi

**K-Stereo** High resolution VST processor. **B**

**Linear Phase EQ**
DirectX/VST 10-band linear-phase para EQ. **B**

**Linear Phase Split Compressor**
Creative dynamic tool. **C**

**NoiseFree** DirectX/VST: removes broadband noise. **C**

**reNOVAtor** High res audio repair processor. **D**

**ScratchFree**
DirectX/VST; lose clicks, crackles and more. **C**

### *AMS-Neve*

**Media Tool Box**
Media trans, file mngmt, network gateway. **C**

### *Audio Core*

**Media Magic**
Mac-based file exchange utility (Pro Tools, Fairlight, Akai, Tascam, OMF, AES31, more). **B**

**Sonic Magic**
Mac-based file exchange utility.. **B**

**Virtual Video Deck**
PC-based, non-linear video for audio post system, 9-pin master/slave. **B**

### *BIAS*

**Soundsoap 2**
Vinyl and DV noise reduction tool. **A**

**Soundsoap Pro**
Pro audio restoration software plug-ins. **A**

### *Cycling 74*

**Cycles** Audio source libraries. CDs available are Sustained Encounters, Unnatural Rhythm, Incidental Gesture, Momentary Incursions. **A**

### *Dangerous Music*

**Dangerous Uniswitch**
Uses RS-232 standard to switch keyboard/video/mouse, HDMI or DVI sources, etc. **A**

### *Digidesign*

**Complete Production Toolkit**
Collection of plug-ins, MP3 option, multi-track Beat Detective, increased track count, Digitranslator 2.0, mixing to 7.1 surr/sound. **C**

**DigiTranslator v2.0**
Converts OMF/AAF/MXF to/from Pro Tools. **A**

**DV Toolkit 2**
Post-pro bundle for PT LE: Plug-ins: track count, editing/automation/session management. **B**

**MachineControl**
Integration of serial nine-pin protocols for Pro Tools that also offers track-arming. **B**

**Music Production Toolkit**
Pro Tools LE/M-Power. Plug-ins, MP3 option, multi track Beat Detective, upped track count. **A**

### *Genelec*

**GLM + MIC** Genelec loudspeaker manager software with measurement mic for setting up Genelec 8200/7200 range of DSP systems. **A**

**GLM.SE + MIC**
Genelec loudspeaker manager for small environments software w/measurement mic. **A**

### *Izotope*

**pHATmatik PRO**
Make and manipulate loops individually by applying filter, pitch and volume modulation. **A**

**RX** Restoration suite feat. hum removal, declipper, denoiser, declicker, spectral repair. **A**

### *Minnetonka Audio Software*

**AudioTools AWE Audio Workflow Engine**
Auto processing environment for audio tasks. **B**

**AudioTools AWE Dolby Digital Plug-in Encoder**
Plug-in for AWE with Minnetonka Audio SurCode for Dolby Digital Encoder. **A**

**AudioTools AWE MasterBundle**
Plug in for AWE with Minnetonka Audio TimeStretch and PitchShift, and more. **A**

**AudioTools AWE Server Audio Workflow Engine Server**
Multi-machine/muti-processor server for multiple seat AWE installation. **C**

### *Ms Pinky*

**I.W.S. Set** Programmable digital DJ vinyl inc. software. **A**

### *mSoft Inc.*

**mSoft MusicCue**
Hard-disk music search system for music library users with licensed libraries pre-loaded. **X**

### *Neyrinck*

**Mix 51** 5.1 surround panner and mixer for PT LE. **A**

**SoundCode For Dolby Digital**
Pro Tools AC3 encode/decode plug-in **A**

**SoundCode For Dolby E**
Dolby E encode/decode Pro Tools plug-in and standalone application. **C**

**SoundCode For DTS**
Pro Tools Pro DTS encode/decode plug-in. **A**

**SoundCode Stereo LtRt**
Pro Logic II and Pro Logic I compatible surround encoding downmixer plug-in for Pro Tools. **A**

**V-Mon** Surround monitoring controller and SW (PT). **D**

### *Novation*

**Automap 3PRO**
Expanded version of Automap. **A**

### *Solid State Logic*

**Pro Convert**
Audio project translation software. **A**

## Controllers & Misc. Hardware

### *Allen & Heath*

**Xone:1D** MIDI USB controller for leading DJ software. **A**

**Xone:2D** Four stereo channel USB soundcard and MIDI controller that connects to existing analogue mixers to integrate leading DJ software. **B**

**Xone:4D** High performance DJ mixer, multi-channel USB soundcard, and MIDI control surface. **C**

### *Dangerous Music*

**Dangerous 2-Bus**
2U 16x2 summing amp, stepped o/p, mono/stereo pairs, +6 dB gain switches on each pair. **C**

**Dangerous 2-Bus LT**
1U 16x2 analogue summing amplifier with output level control and mono/stereo pairs. **B**

### *Digidesign*

**C|24** 24-channel control surface for direct hands-on control of Pro Tools mixing, rec, and editing. Analogue inputs, and 5.1 monitor section. **E**

**Command|8**
USB-based control surface for Pro Tools HD and LE with eight touch sensitive faders and eight automatable rotary encoders. **B**

### *Edirol*

**PC-50** 49-keys USB/MIDI controller. **A**

**PCR-300** 32-keys, 50 assignable controls (USB/MIDI). **A**

**PCR-500** 49-keys, 50 assignable controls (USB/MIDI). **A**

**PCR-800** 61-keys, 50 assignable controls (USB/MIDI). **A**

**PCR-M1** Ultra-thin 25-key, 25 controllers (USB/MIDI). **A**

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### *Eowave*

**Eobody 2 USB Sensorbox**
USB interface. Use sensors with sequencer. **A**

### *Euphonix*

**MC Media Application Controller**
Controls Music, Pro Tools, Nuendo, etc. **E**

**The Artist Series MC Control**
Studio controller: editing/mixing. Customisable touchscreen and ergonomic controls. **B**

**The Artist Series MC Mix**
Control and power of Euphonix's pro consoles in a personal studio mixer with DAW control. **B**

**The Artist Series MC Transport**
Personal video controller: navigation/editing of media apps, especially Final Cut Pro. **A**

### *Fairlight*

**Xynergi Media Production Centre**
Digital DAW interface. All media processing tools needed for audio for video production. **X**

### *Frontier Design*

**Alpha Track** USB, single-fader controller and transport. **A**
**Tranzport** Infrared remote transport control. **A**

### *JazzMutant*

**Dexter** Multi-touch control surface for DAWs. **C**
**Lemur** Modular control surface for audio and media. **C**

### *Korg*

**microKONTYROL**
37 Keys , four-way Joystick (with switch), 16 pads (velocity or fixed value) eight rotary. **A**

**nanoKERY** USB MIDI 25 note keyboard, laptop type keys, velocity sens, oct, pitch, mod switches. **A**

**nanoKONTROL**
USB MIDI controller, nine-channel w/rotory, slide/two buttons per ch. Transport controls. **A**

**nanoPAD** USB MIDI controller, 12 touch response pads with X/Y pad, roll/flam function, 4 scene. **A**

**padKONTROL**
USB MIDI controller with 16 velocity sensity pads, X-Y pad, two rotory controllers. **A**

### *M-Audio*

**ProjectMix IO**
Control: motorised faders,18x14 interface. **B**

### *Mackie*

**Mackie Control Extender Pro**
eight-fader expandsion for Mackie Control Universal Pro control surface. **B**

**Mackie Control Universal Pro**
Production software control surface. **B**

### *Merging Technologies*

**Isis** Tactile surface for Pyramix editing, recording and mixing functions; connects via Ethernet. **C**

**Ramses MSC**
Pyramix integrated console control surface. **D**

### *Novation*

**25SL MkII** Two octave midi controller w/Automap. **A**
**49SL MkII** Four octave midi controller w/Automap. **A**
**61SL MkII** Five octave midi controller w/Automap. **A**
**Nocturn** Intelligent plug-in controller w/Automap. **A**

**RMT 25 SL Compact**
Two octave midi controller w/Automap. **A**

**RMT 49 SL Compact**
Four octave midi controller w/Automap. **A**

**X Station 25** Two octave synth, Audio USB MIDI controller, and effects processor. **A**
**X Station 49** Four octave synth, Audio USB MIDI controller, and effects processor. **A**
**X Station 61** Five octave synth, Audio USB MIDI controller, and effects processor. **A**
**Xio 25** Two octave synth, USB MIDI cntrl.keyboard. **A**
**Xio 49** Four octave synth, USB MIDI cntrl. keyboard. **A**

**ZeRO SL MkII**
Keyless midi controller feat. Automap. **A**

### *PreSonus*

**FaderPort** DAW USB automation and transport controller. 100mm motorised fader. **A**
**V-Fire** Converts Roland's R-BUS into FireWire. **A**

### *Smart AV*

**Tango** DAW controller. Pyramix, Protools, Nuendo, Cubase, Logic, 8, 20, 32 fader configs. **X**

### *Steinberg*

**CC121** Advanced integration controller for Cubase/ Nuendo with one 100mm touch sensitive fader, assignable controls, Al Knob and more. **A**

**Nuendo SyncStation**
Dedicated synchroniser hardwar. **D**

### *Symetrix*

**Lucid GENx192 Studio Master Clock.**
Ultra low jitter studio master clock. Apps: studio, broadcast, post-production, live sound. **C**

### *TASCAM/TEAC Profesional*

**FW 1884** Audio/Midi interface/mixer with DAW control. Analogue and digital I/O + 4 Midi I/O. **B**
**FW-1082** Audio/Midi interface with DAW controller. **B**
**M-164** 16 channel analogue mixer. **A**
**M-164FX** 16 channel analogue mixer with FX. **A**


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*Audio Technica 4022*

# Powered, Wired, Single-Channel

## *ADK Microphones*

**A-51** LD Class A FET Condenser Microphone. **A**

**A-51TC** LD Cardioid Class A Valve (Tube). **B**

**A6** LD Class A FET Condenser Microphone. **A**

**CS-1** Hand-Made in USA 9-Polar Valve (Tube). **B**

**Hamburg II-AU**
Hand-Made in USA Class A Cardioid FET. **B**

**S-51** LD Class A FET with Pad and High-Pass. **A**

**S-7** LD Class A FET Super-HIGH SPL Mic. **A**

**S-7B** LD Super-HIGH SPL, Mellow Version. **A**

**S-7C** LD Super-HIGH SPL, Brilliant Version. **A**

**TC-AU** TC, Upgraded Aussie-Design Capsule. **B**

**TT** LD 9 Polar-Pattern Class A Valve (Tube). **B**

**TT-AU** TT- Upgraded Aussie-Design Capsule. **B**

**Vienna II-AU**
Hand-Made in USA Class A Cardioid FET. **B**

## *AEA, Audio Engineering Associates*

**AEA A440** High performance phantom powered ribbon microphone in the 44 tradition. **D**

**AEA R44C** High performance ribbon mic in 44 tradition. **X**

**AEA R84** Big Ribbon multi-purpose microphone. **B**

**AEA R92** Big ribbon instrument mic, ideal for guitar. **A**

## *Aevox Audio*

**Aevox Audio Stetho**
Electret condenser stethoscope mic. **A**

## *AKG*

**C 1000 S** Small diaphragm condenser mic. Polar pattern converter changes response between cardioid and hypercardioid. Presence boost adaptor adds 3-5dB high frequency enhancement. **A**

**C 12 VR** Replica of the original C 12, from the capsule sound to the original 6072A vacuum tube. Nine remotely selectable polar patterns. **D**

**C 2000 B** Fixed cardioid polar pattern for many apps. High SPL capability. Smooth frequency response. **A**

**C 214** AKG's legendary one-inch edge-terminated large diaphragm sound. Outstanding dynamic range. Rugged double mesh grille. **A**

**C 3000** Updated version of popular C3000B. Fixed cardioid polar pattern. High SPL capability. Switchable 10dB attenuation pad. **A**

**C 4000 B** Multi-pattern large diaphragm condenser mic. High SPL capability. Switchable 10dB attenuation pad. Switchable bass cut filter. **A**

**C 414B XLII** Classic mic, distinctive timbre, rec solo vocals/ instruments. Three switchable bass cut filters, three attenuation pads. Five polar patterns. **B**

**C 414B XLS** Reference-quality mic especially for accurate, beautifully-detailed pickup of any acoustic instrument. Five switchable polar patterns. **B**

**C 4500 B-BC**
End-address large diaphragm condenser for broadcast work. **A**

**C 451 B** Integrated cardioid condenser. Same acoustic performance as the popular original C451EB + CK1 but with improved specifications. **A**

**C 5** Handheld condenser mic. Cardioid polar pattern gives maximum gain before feedback. Dent-resistant steel grille and zinc-alloy housing. **A**

**C 516 M** Cardioid instrument mic w/mounting bracket. Ideal for piano, guitar, keyboard amps. **A**

**C 518 M** Clamp-on miniature condenser mic, ideal for drums and percussion. Adj. vice clamp fixes mic securely to instruments. **A**

**C 519 M** Miniature condenser mic for wind instruments and percussion. Cardioid pattern reduces spill. Clips on the to the bell of any instrument. **A**

**C 577 WR** V.small omni-directional lavalier mic. Dual-diaphragm protects transducer from moisture and phase cancels mechanical/cable noise. **A**

**Perception 820 Tube**
Dual one-inch large diaphragms, true condenser. ECC83 dual-triode tube circuitry. R/C unit allows selection of nine pickup patterns. **B**

## *Audio-Technica*

**AT2010** 20 Series cardioid condenser handheld mic. **A**

**AT2020** 20 Series cardioid condenser mic. **A**

**AT2020USB**
20 Series USB cardioid condenser micr. **A**

**AT2035** 20 Series cardioid condenser microphone. **A**

**AT2050** Multi-pattern condenser microphone. **A**

**MB/DK5** Midnight Blues 5 microphones drum pack. **A**

**MB/DK7** Midnight Blues 7 microphones drum pack. **A**

**MB4K** Cardioid condenser studio microphone. **A**

**AE2500** Dual-element cardioid microphone. **B**

**AE3000** Side-fire cardioid condenser microphone. **A**

**AE3300** Cardioid condenser mic, 80Hz HPF switch and 10dB pad. **A**

**AE5100** End-fire cardioid condenser microphone. **A**

**AE5400** Large diaphragm true condenser microphone with 80Hz HPF switch and 10dB pad. **A**

**AT4021** Cardioid condenser microphone. **A**

**AT4022** Omnidirectional condenser microphone. **A**

**AT4033aSM**
Cardioid condenser mic with shock mount. **A**

**AT4040** Cardioid condenser mic with shock mount. **A**

**AT4040SC** Cardioid condenser mic with stand clamp. **A**

**AT4041** Pressure gradient capacitor microphone with transformerless circuitry. **A**

**AT4047SVSC**
Cardioid condenser w/AT8430 stand clamp. **B**

**AT4047SVSM**
Pure studio capacitor microphone designed for professional recording with AT8449SV. **B**

**AT4049B** Modular omni-directional condenser mic. **A**

**AT4050/SC** Multi-pattern studio mic with stand clamp. **B**

**AT4050/SM** Multi-pattern studio mic with shockmount. **B**

**AT4051B** Modular cardioid condenser microphone. **A**

**AT4053B** Modular hypercardioid condenser mic. **A**

**AT8015** 460mm-long line and gradient mic. **A**

**AT8035** 369mm line & gradient condenser mic. **A**

**AT829CW** Cardioid condenser lavalier mic, HRS plug. **A**

**AT831AW** Cardioid condenser mic, HRS plug. **A**

**AT831R** Miniature phantom cardioid condenser mic. **A**

**AT875R** 178mm line & gradient condenser mic. **A**

**AT889CW** Sub-miniature omnidirectional condenser microphone terminated with an HRS plug. **A**

**AT891R** UniPlate plate mic with press-to-talk switch. **A**

**AT892C** Omni-directional condenser headworn mic with 2.5mm capsule size and bare end cable. **A**

**AT892C-TH** Beige omni-directional condenser headworn mic, 2.5mm capsule size and bare end cable. **A**

**AT892CW** Omni-directional condenser headworn mic 2.5mm capsule size, terminated with an HRS. **A**

**AT892CW-TH**
Beige omni-directional condenser headworn mic w/2.5mm capsule, terminated with HRS. **A**

**AT897** 279mm short shotgun microphone. **A**

**AT898** Subminiature cardioid condenser mic. **A**

**AT898c** Unterminated version of AT898. **A**

**AT899** Subminiature omni-dir condenser mic. **A**

**AT899c** Unterminated subminiature omni-directional condenser microphone. **A**

**AT899c-TH** Ivory-finished, unterminated subminiature omni-directional condenser microphone. **A**

**ATM250** Hypercardioid dynamic instrument mic. **A**

**ATM250DE** Dual-element instrument microphone. **A**

**ATM350** Cardioid condenser clip-on microphone. **A**

**ATM410** Cardioid dynamic vocal microphone. **A**

**ATM450** Cardioid condenser instrument microphone. **A**

**ATM610** Hypercardioid dynamic vocal microphone. **A**

**ATM650** Hypercardioid dynamic instrument mic **A**

**ATM710** High-fidelity handheld condenser mic. **A**

**ATM73a** Cardioid condenser headworn microphone. **A**

**ATM73ac** Same as ATM73a but unterminated. **A**

**ATM73CW** Discreet condenser headband mount microphone, terminated with an HRS plug. **A**

**ATM75** Cardioid condenser headworn microphone. **A**

**ATM75** Condenser headband mount mic w/pre-amp. **A**

**ATM75c** Same as ATM75. **A**

**ATR35S** Sub-miniature lavalier mic, battery pack. **A**

**ATR55** Condenser microphone offering a telescopic choice of pick-up patterns. **A**

**ATR97** Low-profile omnidirectional boundary mic. **A**

**ES915/C** Cardioid condenser with XLR mount (including XLR-to-AM adaptor) and double gooseneck. **A**

**ES915/H** Hypercardioid condenser with XLR mount (including XLR-to-AM adaptor) and double gooseneck with adjustable length. **A**

**ES915/ML** Microline condenser with XLR mount (including XLR-to-AM adaptor) and double gooseneck. **A**

**ES915/O** Omni-directional condenser with XLR mount (including XLR-to-AM adaptor) and double gooseneck with adjustable length. **A**

**ES917S/C** Fixed length (443mm) cardioid condenser with XLR mount (including XLR-to-AM adaptor), mute switch/LED, and double gooseneck. **A**

**ES917S/H** Fixed length (443mm) hypercardioid condenser with XLR mount (including XLR-to-AM adaptor), mute switch/LED, and double gooseneck. **A**

**ES917S/ML** Fixed length (562mm) microline condenser with XLR mount (including XLR-to-AM adaptor), mute switch/LED, and double gooseneck. **A**

**ES917S/O** Fixed length (443mm) omnidirectional condenser, XLR mount (including XLR-to-AM), mute switch/LED, and double gooseneck. **A**

**ES933/H** Miniature hypercardioid condenser mic. **A**

**ES933/ML** Miniature microline condenser hanging mic. **A**

**ES933/O** Miniature omnidirectional condenser mic. **A**

**ES935/C** Fixed length (191mm) cardioid condenser with XLR mount (including XLR-to-AM adaptor). **A**

**ES935/H** Fixed length (191mm) hypercardioid condenser with XLR mount (and XLR-to-AM adaptor). **A**

**ES935/ML** Fixed length (310mm) microline condenser with XLR mount (including XLR-to-AM adaptor). **A**

**ES935/O** Fixed length (191mm) omni condenser with XLR mount (including XLR-to-AM adaptor). **A**

**ES935S/C** Fixed length (191mm) omnidirectional condenser with XLR mount (including XLR-to-AM adaptor) and mute switch/LED. **A**

**ES935S/H** Fixed length (191mm) hypercardioid condenser with XLR mount and mute switch/LED. **A**

**ES935S/ML** Fixed length (310mm) microline condenser with XLR mount and mute switch/LED. **A**

**ES935S/O** Fixed length (191mm) omnidirectional condenser with XLR mount (including XLR-to-AM adaptor) and mute switch/LED. **A**

**ES943/C** Cardioid condenser clip-on microphone. **A**

**ES943/O** Omni-directional condenser clip-on mic. **A**

**ES945** Omni-directional condenser microphone for fixed mounting on ceiling, wall, or table. **A**

**ES945W** White-finished omnidirectional condenser mic for fixed mounting on ceiling, wall or table. **A**

**ES947** Cardioid condenser mic for fixed mounting. **A**

**ES947W** White-finished cardioid condenser microphone for fixed mounting on ceiling, wall, or table. **A**

**ES961** Cardioid condenser microphone. **A**

**ES961P** Cardioid condenser mic with 1/4-inch plug. **A**

**ES961W** White-finished cardioid condenser mic. **A**

**MT838B** Miniature condenser mic with free end cable. **A**

**MT838CW** Miniature condenser mic, HRS plug. **A**

**PRO24** Stereo condenser microphone. **A**

**PRO24CM** Stereo condenser microphone. **A**

**PRO35** Miniature clip-on microphone. **A**

**PRO35XCW** Miniature clip-on mic with an HRS plug. **A**

**PRO37** Small-diaphragm cardioid condenser mic. **A**

**PRO47T** Threaded double-gooseneck condenser. **A**

**PRO47TL** 408mm-long PRO47T. **A**

**PRO49Q** 332mm dbl-gooseneck mini condenser mic. **A**

**PRO49QL** 418mm-long PRO49Q. **A**

**PRO7** Mini electret condenser mic for clip-on apps. **A**

**U841A** OmniPlate condenser plate microphone. **A**

**U841AW** Omni-directional boundary layer microphone terminated with an HRS plug (RFI immune). **A**

**U851A** UniPlate unidirectional condenser plate microphone (RFI immune). **A**

**U851CW** Cardioid boundary layer microphone terminated with an HRS plug (RFI immune). **A**

**U853A** Miniature cardioid condenser microphone. **A**

**U853R** Phantom-only U853A (RFI immune). **A**

**U853RW** White-finished U853A (RFI immune). **A**

**U857AL** 420mm-long cardioid condenser adapter-mount gooseneck (RFI immune). **A**

**U857Q** 365mm-long quick-mount cardioid condenser gooseneck microphone (RFI immune). **A**

**U857QU** 487mm-long uniline condenser quick-mount gooseneck (RFI immune). **A**

**U859QL** 480mm-long quick-mount gooseneck condenser microphone. **A**

### *Audix*

**AX-ADX10** Miniature cardioid lavalier with 3-ft cable, 3-pin mini-XLRf. Black. **A**

**AX-ADX10FL** Mini-instrument cardioid mic with shock absorbent clip designed specifically for flute. **A**

**AX-ADX20I** High level instrument clip on mic. **A**

**AX-ADX212** Quality cardioid/hyper cardioid 12-inch gooseneck, XLR, electronics in base. **A**

**AX-ADX218** Same as ADX112 with 18-inch gooseneck. **A**

**AX-ADX40** High level hanging choir mic with 30ft cable, black or white, cardioid, or hyper cardioid. **A**

**AX-ADX5** Micro omnidirectional lavalier with 3' cable, 3-pin mini-XLRf. Black. **A**

**AX-ADX51** Cardioid 40Hz-18kHz. Switchable 10dB pad & 150Hz bass roll off. **A**

**AX-ADX60** Boundary plate microphone with high quality cardioid capsule, inc. APS910 PSU. **A**

**AX-CX112** Large diaphragm condenser mic with 10dB pad, roll-off and flight case. **A**

**AX-CX112MP** Matched pair of CX112. **B**

**AX-CX212** Large dual diaphragm condenser mic, cardioid, omni, fig-of-eight, bass roll-off, shock mount. **A**

**AX-CX212MP** Matched pair of CX212. **B**

**AX-HT2** Headset, super cardioid, 48v. 3-pin mini XLR. **A**

**AX-HT5** Headset, Hyper cardioid, 48v.Terminates in 3-pin mini XLR, in black or beige. **A**

**AX-M1244** Micro size condenser, cardioid/hyper cardioid capsule, 45mm long, hi SPL version. **A**

**AX-M1250** Micro size condenser with cardioid, hyper, omni, shotgun capsule, 90mm, integrated preamp. **A**

**AX-M1255** Micro size condenser, cardioid, hyper, omni, shotgun capsule, 55mm, integ. preamp. **A**

**AX-M1280** Micro size condenser with cardioid, hyper, omni, shotgun capsule, 90mm, integrated preamp. **A**

**AX-MB1250** 50-inch carbonfibre boom with M1250 microphone with integrated preamp. **A**

**AX-MB1280** 50-inch carbonfibre boom with M1280 microphone with integrated preamp. **A**

**AX-MICROD** Miniature instrument mic: drums/percussion. **A**

**AX-SCX1** Cardioid, Omni, or Hypercardioid condenser, 48-52 volt phantom power. **A**

**AX-SCX1/MP** Matched pair of SCX1. **B**

**AX-SCX25** 1U studio condenser with isolated shock mount capsule design. **B**

**AX-SCX25MP** Matched pair of SCX25, ±1dB (20Hz-20kHz). **C**

**AX-SCX25PS** Piano recording pack, as above with 2x Dflex clamps and 2x 20ft cables in aluminium case. **C**

**AX-TR40** Test and recording mic. omni capsule, 20-20k. **A**

**AX-TR40MP** Test and recording mic. omni capsule, 20-20k. Matched pair. **A**

**AX-UEM81C** Lo Z, cardioid mic: instrument/group vocal. **A**

**AX-UEM81S** Shotgun Set. As above, w/shotgun capsule. **A**

**AX-USB12** USB podium mic with 12-inch gooseneck. **A**

**AX-VX10** Condenser vocal mic: live stage/broadcast. **A**

**AX-VX5** Condenser vocal mic: live stage/broadcast. **A**

### *Avantone*

**AV-CK1** Condenser pencil mic, cardioid, omni, hyper cardioid caps, shock mount, wooden mic box. **A**

**AV-CK6** Condenser FET mic, inc. shock mount, wooden mic box and metal case. **A**

**AV-CK7** Condenser multi-pattern FET mic, inc shock mount, wooden mic box and metal case. **A**

**AV-CR14** Dual ribbon mic, inc shock mount, wooden mic box and metal carry case. **A**

**AV-CV12** Tube condenser mic, inc. shock mount, wooden mic box, PSU and metal carry case. **A**

**AV-CV28** Tube condenser mic: cardioid, omni, hyper-cardioid caps. Inc. wood mic box, PSU, case. **A**

### *Berliner Microphones*

**U77** Hand crafted, large diaphragm high end classic tube mic with three polar patterns. German-made M7 capsule. **C**

### *beyerdynamic*

**CK 930** Cardioid condenser mic with remote pre-amplifier, 15dB pad, roll-off filter (6dB at 250 Hz), 40Hz to 20kHz response. **A**

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*Brauner Phanthera*

**CK 950** Supercardioid condenser mic, remote pre-amp, 15dB pad, roll-off filter, 40Hz to 20kHz resp. **A**

**MC 834** Large-diaphragm, condenser mic (cardioid), switchable pre-attenuation and roll-off-filter, internal pop filter, 150dB SPL, 20Hz, to 20kHz. **B**

**MC 836/MC 837**
Lobe/cardioid (MC 836) and cardioid (MC 837) shotgun-style condenser mics with bass roll-off and integrated footfall insulation. **B**

**MC 840** Large-diaphragm condenser mic, five switchable patterns, gold vaporised double membrane, 10/20dB pad; bass roll-off. **B**

**MC 910** Omni-directional pattern mic with condenser element, 15dB pad, bass roll-off filter (250Hz), 30Hz to 20kHz frequency response. **A**

**MC 930** Cardioid pattern mic with condenser element, 15dB pad, bass roll-off filter (250Hz), 40Hz to 20kHz frequency response. **A**

**MC 950** Supercardioid pattern mic with condenser element, 15dB pad, bass roll-off filter (250Hz), 40Hz to 20kHz frequency response. **A**

**MCE 10** Phantom-powered, small hypercardioid lavalier mic for Opus-series radio mic systems. **A**

**MCE 5** Miniature, omni-directional, lapel microphone with a response tailored for clear speech. **A**

**MCE 530** Cardioid pattern mic with condenser electret element, 30Hz to 20kHz. **A**

**MCE 530 Stereo Set**
Matched pair MCE 530 electret condenser mics, stereo bracket, clamps, windscreens, case. **A**

**MCE 55** Miniature, omni-directional, lapel microphone, water resistant, adjustable gooseneck. **A**

**MCE 58** Omni-directional electret condenser for ENG and field recording, internal shockmount, internal pop filter, scratch-resistant finish. **A**

**MCE 60** Phantom-p, small omni-directional, lavalier mic for use with Opus-series radio mic systems. **A**

**MCE 86.2** Phantom-powered, high-sensitivity, short, shotgun, hypercardioid condenser microphone with a video camera hotshow mount. **A**

**MCE 86S.2** Phantom- or battery powered, high-sens, short, shotgun, hypercardioid condenser mic. **A**

**MCE 86S.2 CAM**
Phantom- or battery powered, high-sensitivity, short, shotgun, hypercardioid condenser mic, with a video camera hotshoe mount. **A**

**Opus 51** Phantom-powered boundary condenser mic; half spherical pattern and a linear response. **A**

**Opus 53** Instrument mic, electret condenser element (cardioid), carbonfibre barrel, 30Hz to 20kHz. **A**

**Opus 54** Cardioid hands-free (neck-worn) vocal mic with condenser element, rust-resistant bendable head frame, gooseneck extension. **A**

**Opus 55** Omni-directional neck-worn mic with condenser element, water resistant, for theatre, musical, presentations, sports and education. **A**

**Opus 81** Cardioid condenser voca/instrument mic good gain-before-feedback, capability, integ. filter. **A**

**Opus 82** Clip-on electret condenser mic (cardioid) for wind instruments, flexible gooseneck with substantial clip, 30Hz to 20kHz. **A**

**Opus 83** Instrument mic with electret condenser element (cardioid), 40Hz to 20kHz, 138dB SPL, and 190Œ© impendance. **A**

**Opus 86** Electret condenser mic (cardioid) for accordians and bandoneons, flexible gooseneck, with special mount, 30Hz to 20kHz. **A**

**Opus 87** Electret condenser drum mic (cardioid), flexible gooseneck, shockmount, internal pre-amp. **A**

**Opus 88** Electret condenser drum mic (cardioid), flexible gooseneck, horizontal swivel joint, shockmount clamp, internal pre-amp, 30Hz to 20kHz. **A**

**TG-X 930** True condenser live vocal microphone, 20Hz to 20kHz, 4mV/PA, 150dB SPL, multi-layer gauze pop screen, highest off-axis rejection **A**

### *Blue Microphones*

**Baby Bottle**
Solid-state, class A discrete condenser mic, gold-sputtered capsule in a lollipop spherical grille. **A**

**Blueberry** Large capsule class-A condenser mic delivering vintage sound and presence. **B**

**Bluebird** A versatile large-diaphragm cardioid condenser, utilising a class A discrete circuit. **A**

**Bottle** Hand-built mic with a system of eight optional interchangeable capsules utilising a hand-selected EF86 pentode vacuum tube. **D**

**Bottle Rocket Stage One**
Solid state mic w/eight interchangeable caps. **A**

**Bottle Rocket stage Two**
Tube mic body and power supply with a system of eight optional interchangeable capsules. **C**

**Cactus** A nine-pattern condenser mic with a vintage sound. Hand-tuned and tested. C Dragonfly Solid-state discrete class A mic. **B**

**Kiwi** High-end transformerless solid-state mic with nine patterns and discrete class A electronics. **C**

**Mouse** Hand-made large capsule condenser mic with high and low frequency boosts for presence. **B**

**OmniMouse**
Small diaphragm perspex omni condenser mic, rotating capsule enclosed in spherical grille. **B**

**Snowball** A dual capsule (cardioid/omni) USB microphone for direct plug and play desktop recording. **A**

**Snowflake** Portable USB mic, built-in case/laptop clip. **A**

**Snowflake** Dual capsule USB mic with desktop stand. **A**

**Woodpecker**
Hand made powered ribbon mic with class-A electronics and exotic wood and brass finish. **B**

### *Bock Audio*

**151** Tube cardioid condenser mic with vintage/normal switch. Made in USA. **C**

**195** Large diaphragm cardioid condenser mic with FAT, PAD, low cut switches. Made in USA. **A**

**251** Tube multi-pattern premium quality condenser mic based on the E LAM 251. Made in USA. **D**

**5-ZERO-7** Tube multi-pattern premium quality condenser mic with unique patented elliptical capsule and electronics similar to the Neumann U47. **D**

### *Brauner*

**Phanthera** Studio ref FET mic, cardioid only (spider, case, VOVOX link direct S sound conductor 5.0m). **C**

**Phanthera NF (Basic)**
Studio reference FET microphone, pattern: cardioid only (incl. stand mount, card box). **B**

**Phanthera V**
Studio ref FET mic, pattern: omni, cardioid, fig-of-eight (incl. spider, case and VOVOX link). **C**

**Phantom** Studio reference FET microphone, pattern: cardioid only (incl. spider, case and VOVOX link direct S sound conductor 5.0m). **C**

**Phantom NF (Basic)**
Studio reference FET microphone, pattern: cardioid only (incl. stand mount, card box). **B**

**Phantom V** Studio reference FET mic, pattern: omni, cardioid fig-of-eight (incl. spider, case and VOVOX link. **C**

**Valvet** Studio reference valve microphone, pattern: omni and cardioid (incl. psu, spider, VOVOX tube link sound conductor 7.5m, case). **C**

**Valvet X (pure cardioid)**
Studio reference valve microphone, pure cardioid (incl. psu, spider, VOVOX tube link sound conductor 7.5m, case). **C**

**VM1** Studio reference valve mic, all patterns cont. variable (incl. psu, spider, windscreen, VOVOX tube link cable 7.5m, case and manual). **D**

**VM1 C (pure cardioid)**
Studio reference valve mic, pure cardioid (incl. psu, spider, windscreen, VOVOX tube link cable 7.5m, case, manual). **D**

**VMA** Dual mode studio ref valve mic, all patterns cont. variable (incl. psu, spider, windscreen, VOVOX tube link cable 7.5m, case, manual). **E**

**VMX** Studio reference valve mic, all patterns cont. variable (incl. psu, spider, windscreen, VOVOX tube link cable 7,5m, case and manual). **D**

**VMX C (pure cardioid)**
Studio reference valve microphone, pure cardioid (incl. psu, spider, windscreen, VOVOX tube link cable 7,5m, case and manual). **D**

### *CAD*

**GXL2400** Large one-inch diameter fixed cardioid pattern condenser. High sensitivity and low distortion. 30Hz-20kHz. Includes shock mount. **A**

**M177** Cardioid condenser. 1.1-inch diameter capsule. Pad and Hi-pass filter. 10Hz-20kHz. **A**

**M177VP Bundle**
M177 cardioid mic, MZM-5 shock mount, EPF-15 pop filter. **A**

**M179** Variable pattern condenser. 1.1-inch diameter capsule. Pad and Hi-pass filter. 10Hz-20kHz. **A**

**M9** Valve cardioid condenser. 1.1-inch diameter capsule. 10Hz-20kHz. Pad and Hi-pass filter. Inc flight case, PSU, shockmount, case. **A**

**VX2** Dual valve condenser, inc. suspension, case, PSU, lead, alternative capsule. Dual 1.25-inch capsule. Cardioid, omni, figure-of-eight pad, and filter. **C**

### *CharterOak Acoustic Devices*

**E700** 1.22-inch dual-diaphragm, Solid-State condenser with pure Class A electronics. **A**

**M900** Solid-State small-diaphragm condenser with sensitivity and bass roll-off switches; ships with cardiod, hypercardioid, and omni capsules. **A**

**M900T** Tube small-diaphragm condenser with sensitivity and bass roll-off switches; ships with cardioid, hypercardioid, and omni capsules. **B**

**PF1** Pop filter. **A**

**S600** Front address cardioid tube condenser sold in pairs; for drum sets, piano, bass, bright guitars. **A**

**S700** Broadcast condenser microphone. **B**

**SA538** Large, dual-diaphragm tube condenser; particularly balanced sound, ideal for everything from voice to acoustic instruments. **B**

**SA538B** Variation of the flagship SA538; suited for vocals and many other studio applications with a rich sound, detail, clarity, and a smooth top end. **B**

**SSC** Small studio collection of Charter Oak mics, contains SA538, E700 and a pair of M900s. **C**

### *DPA Microphones*

**3541** Large-diaphragm, high-end mic kit with 4041: solid state- or tube, PSU, high-voltage amp. **D**

**4003** Omni-dir mic: 130V version of 4006 recording mic; natural and authentic, lots of headroom. **C**

**4004** 130V ref mic: specialist close mikng; very high SPL handling; 10Hz-40kHz extd. response. **C**

**4006-TL** P48 transformerless omni mic: unique natural clarity and true dynamic transient response with improved sensitivity and bass. **C**

**4007** P48 reference mic for specialist close miking with extremely high SPL handling (up to 155dB) and 20Hz to 40kHz frequency response. **C**

**4011-TL** P48 cardioid mic, high SPL handling; flat on-axis frequency response, exc. phase response. **C**

**4012** Cardioid mic: high-voltage (130V) version of the renowned 4011 with high SPL handling. **C**

**4015-TL** P48 wide cardioid, excellent for piano, guitar, and percussion, or orchestral spot mic. **C**

**4016** Wide cardioid mic: 130V version of 4015. **C**

**4017** Supercardioid, state-of-the-art shotgun mic; short and exceptionally lightweight. **C**

**4017-R** DPA 4017 shotgun mic with Rycote windshield; designed specifically for DPA 4017. **X**

**4021** Compact cardioid mic and side cable for unobtrusive placement. **B**

**4022** Compact cardioid mic and rear cable for mounting directly on an instrument, or unobtrusive placement. **B**

**4023** Compact cardioid mic and connector for mounting on a speech podium or on the DPA Flamingo floor stand solution. **B**

**4026** Compact wide cardioid mic and rear cable, for high definition audio and insignificant size requirements; suits choirs and percussion. **B**

*Selection of DPA Condenser Mics*



**4027** Compact wide cardioid mic and side cable, for high definition audio and insignificant size requirements; suits choirs and percussion. **B**

**4028** Compact wide cardioid mic and connector. **B**

**4041-S** 130V solid state large diaphragm mic. **D**

**4041-SP** P48 large-diaphragm mic with superior sound quality, low noise and high sensitivity. **D**

**4041-T2** 130V large-diaphragm tube microphone. **D**

**4051** Compact omni mic and side cable; uses the same capsule as the 4006, but fitted in a small housing; easy to hide, mount or suspend. **B**

**4052** Compact omni mic and rear cable; uses same capsule as 4006, but fitted in a small housing. **B**

**4053** Compact omni microphone and connector for mounting directly on a speech podium or the DPA Flamingo floor stand solution. **B**

**4090** Highly sensitive omnidirectional mic for studio or stage instrument applications. **A**

**4091** Low-sensitivity omnidirectional mic for studio or stage instrument applications. **A**

**8011** P48 hydrophone: waterproof high-quality mic handles high SPLs and high static ambient pressures in water and other fluids. **C**

**BLM4060** Boundary layer mic; ideal for applications where excellent vocal pickup is required. **A**

**HMA5000** High-volt, low distortion, 2-channel mic amp. **B**

### *Earthworks Audio Products*

**DK25/L** For live perf, three SR25s: two for overheads, one for kick drum; KickPad, windscreen. **C**

**DK25/R** For recording, two TC25 omnis overheads, SR25 cardioid for kick drum, KickPad, windscreen. **C**

**DK50/R** Matched pair of QTC50, an SR30, KickPad, a stainless steel windscreen, three foam windscreens and three LevelsPads. **D**

**M23** Reference mic for SMAART, MLSSA, Spectrafoo, TEF, & RTA and all audio band measurements. **A**

**M30** Measurement, 5Hz-30kHz. **B**

**M30BX** Measurement. 9Hz-30kHz. SMAART, TEF, MLSSA, RTA. Max SPL: 132dB. Sens: 8 mV/Pa. Int. batt. **B**

**M50** Measurement Mic, 5Hz-50kHz. Compatible with SMAART, TEF, MLSSA, RTA. Max SPL: 142dB. **C**

**PianoMic** The ultimate piano miking system. **D**

**QTC30** Omni-directional. For quieter sources. 6Hz-30kHz. Max SPL: 142dB. Sens: 30mV/Pa. XLR. Phantom. Available in matched pairs **B**

**QTC40** Omni-directional. For quieter sources. 4Hz-40kHz. Max SPL: 142dB. Sens: 30mV/Pa. XLR. Phantom. Available in matched pairs **B**

**QTC50** Omni-directional. For quieter sources. 3Hz-50kHz. Max SPL: 142dB. Sens: 30mV/Pa. XLR. Phantom. Available in matched pairs **C**

**SR20** Cardioid. For quiet and loud sources. 50Hz-20kHz. Sens: 10mV/Pa. Max SPL 145dB. XLR. Phantom. Available in matched pairs **A**

**SR25** Cardioid. For quiet and loud sources. 50 Hz-25kHz. Sens: 10mV/Pa. Max SPL 145dB. XLR. Phantom. Available in matched pairs **B**

**SR30** Cardioid. For quiet and loud sources. 30Hz-30kHz. Sens: 10mV/Pa. Max SPL 145dB. XLR. Phantom. Available in matched pairs **B**

**SR30/HC** Hyper-cardioid. For quiet and loud sources. 30Hz-30kHz. Max SPL: 145dB. XLR. Phantom. **B**

**TC20** Omni. For louder sources. 10Hz-20kHz. 145dB SPL. Phantom. Available in matched pairs. **A**

**TC25** Omni. For louder sources. 9Hz-25kHz. 145dB SPL. Phantom. Available in matched pairs. **B**

**TC30K** Omni. For louder sources. 9Hz-30kHz. Max SPL: 150dB. Phantom. Available in matched pairs. **B**

### *Electro-Voice*

**Cardinal** Studio/live condenser cardioid microphone. **A**

**PolarChoice-12 FL**
Range of podium microphones, choice of size, polar pattern. **A**

**RE200B** Instrument mic. cardioid pattern; condenser element. freq. resp: 50Hz, 18kHz. Ships with stand clamp, windscreen, gig bag. **A**

**RE410** Condenser vocal microphone, cardioid. **A**

**RE510** Handheld mic. Supercardioid; condenser element; low-frequency boost; low-frequency roll-off; internal pop filter; warm grip handle. **A**

### *Fostex*

**MC32** Electret condenser mic (shotgun). **A**

**MC35** Electret condenser mic (shotgun). **A**

### *Hebden Sound Ltd*

**HS3000 series**
High quality condenser mic with phantom power pre-amp and detachable capsule system (omni, cardioid, sub, and hyper). **A**

**HS3010** Condenser mic with phantom power pre-amp + detachable omni capsule plus studio case. **A**

**HS3010P** Matched pair of HS3010 (omnidir) mics. **B**

**HS3020** Condenser mic with phantom power pre-amp, detachable cardioid capsule studio case. **A**

**HS3020P** Matched pair HS3020 (cardioid) microphones. **B**

**HS3030** Condenser mic, phantom pre-amp, detachable hypercardioid capsule, studio case. **A**

**HS3030P** Matched pair of HS3030 hypercardioid mics. **B**

**HS3040** Condenser mic with phantom power pre-amp, detachable omnidirectional capsule,studio. **A**

**HS3040P** Matched pair of HS3040 (subcardioid) mics. **B**

### *JJlabs*

**C010B** Big membrane condenser; shockmount. **X**

**EA009B** Big membrane valve mic, selectable characteristics. Ehrlund Triangle Membrane. **X**

**EH203** Super cardiod condenser vocal microphone. **X**

**HRM-4** Ribbon microphone. **X**

**HS06B** Headset microphone, pink, Mini XLR. **X**

### *JZ Microphones*

**Black Hole** Three switchable polar patterns (omni, cardioid, fig-of-eight). Two indpt. opposite capsules. **B**

**Black Hole SE**
Fixed cardoid mic. Also a new gen integrated shockmounting and five year warranty. **B**

### *Korby Audio*

**C800G capsule**
Mono valve mic, hot-swappable capsules. **B**

**KAT Blue** Mono valve microphone. **D**

**KAT Fet** Mono FET microphone. **C**

**KAT Red** Mono valve microphone. **D**

**KAT1** Mono valve mic, hot-swappable capsules. **D**

**KAT2** Mono valve mic, hot-swappable capsules. **D**

**KAT3** Mono valve mic, hot-swappable capsules. **D**

**KAT4** Mono valve mic, hot-swappable capsules. **D**

**KAT5** Mono valve mic, hot-swappable capsules. **D**

**UMT 800** Condenser mic. Omnidirectional, wide cardioid, cardioid, hypercardioid, figure-of-eight patterns; 10dB pad; dual membranes. **B**

### *Lauten Audio*

**Clarion** Solid state multi pattern large diaphragm condenser mic, with accs and delux case incl. **B**

**Horizon** Side address cardioid tube multi-purpose mic -10 and -20dB pad. Accessories/flight case inc. **B**

**Oceanus** Large dual diaphragm transformerless tube multi pattern mic, accs and delux case incl. **B**

**Torch** Stereo studio package, two small diaphragm tube mics, cardioid/omni caps, accs/case incl. **B**

### *M-Audio*

**Aries** Handheld condenser microphone. **A**

**Luna** Class A studio condenser microphone with 1.1-inch gold-evaporated diaphragm. **A**

**Nova** Entry-level FET microphone. **A**


# A Legend In His Own Time

Dirk Brauner has been perfecting the art of microphones for over a decade. Hand crafted in Germany with a passion, it's no wonder Brauner mics are coveted by the world's most famous studios and producers.

For artists that deserve the best, Brauner is the only choice. Now Brauner offers a range of mics to suit a wide variety of budgets, all with the legendary sound that has made Brauner a name synonymous with quality.

" Never before did I come across a microphone of this caliber. The VMA is the best microphone I have ever worked with. "
Elliot Scheiner : Steely Dan, Toto, Van Morrison, Fleetwood Mac, Sting, ...
" I got a call from a friend of mine who was working on a Janet Jackson mix that we had recorded vocals on and the producer, Rodney Jerkins, kept asking about the vocal sound, what mic we used, if it was a vintage mic. I had to smile when I told him it was not a vintage mic but a Brauner VMA! I LOVE my mic! "
John Horesco IV: Jermaine Dupri, Janet Jackson, Usher, Mariah Carey, ...

In the UK:
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*Microtech UM 930*

**Pulsar II** Small-capsule hand assembled condenser pencil style microphone, 3/4-inch six-micron Mylar evaporated gold diaphragm. **A**

**Pulsar II matched pair**
Boxed set Pulsar II small-capsule condenser mics, inc. mounting bracket for stereo apps. **A**

**Solaris** Multi-pattern studio condenser mic with three-micron large diaphragm, and 10dB pad. **A**

**Sputnik** Multi-pattern, hand assembled large-diaphragm vacuum tube condenser microphone. **B**

### *Manley Laboratories*

**Reference Cardioid Microphone**
Large-diaphragm cardioid tube mic. **C**

**Reference Gold Microphone**
Large-diaphragm multi-pattern tube mic. **D**

### *Mercenary Audio MFG*

**KM-69** All-new SDC developed by Mercenary Audio and extended family. OH, HH, acoustic. **A**

### *Microtech Gefell*

**TM 190/190L**
Table-top mic from Gefell micon series. Short/long body; cardioid; condenser element. **C**

**BM 190**
Stage mic from Gefell micon series. Small, suspended cardioid condenser, remote amp **C**

**KEM 970** Eight-capsule line-array mic providing wide cardioid pattern in the horizontal plane with a narrow 30-degree pattern in the vertical. **E**

**M 294** A large nickel diaphragm cardioid mic. A slightly rising treble response at around 8kHz. **C**

**M 295** Large nickel diaphragm cardioid mic; frequency response in upper range is virtually linear, with low roll-off to counteract proximity effect. **C**

**M 296** Large nickel diaphragm omni condenser mic. **C**

**M 300** Miniature cardioid pencil condenser mic. Ceramic capsule with evaporated gold membrane. Transformerless output. **B**

**M 310** Miniature supercardioid pencil condenser mic. Ceramic capsule with evaporated gold membrane. Transformerless output. **B**

**M 900** Large diaphragm, cardioid for vocals on stage. Well-balanced frequency response. **B**

**M 910** Large diaphragm hypercardioid version of the M900 for vocals on stage. **B**

**M 92.1S** Large diaphragm cardioid valve mic using M7 handmade capsule. **C**

**M 930** Studio condenser. Cardioid pattern; condenser element; large gold Mylar diaphragm; internal shockmount; optical phantom power. **B**

**M 940** Studio condenser mic: supercardioid; condenser element; large gold Mylar diaphragm; internal shockmount; optical phantom. **B**

**M 950** Studio condenser mic: wide cardioid pattern; condenser element; large gold Mylar diaphragm; internal shockmount; optical phantom power isolation. **B**

**M 960** Large diaphragm, handmade diffuse field transformerless mic. Smooth off-axis response, optical phantom power isolation. **B**

**M 990** Large diaphragm, cardioid valve mic. Extended low-end response. **C**

**SMS 2000** Modular system for M20 (cardioid), M21 (hypercardioid) or M27 (omni) capsules. Handmade gold evaporated mylar capsules. **B**

**UM 900, The Phantom**
Omni-directional, cardioid, wide cardioid, hypercardioid, figure-of-eight patterns; tube condenser; bass roll-off switch (70Hz). **D**

**UM 92.1S** Tube mic. Omni, cardioid, figure-of-eight patterns; tube condenser; twin gold sputtered plastic diaphragms; pattern sel switch on PSU. **D**

**UM 930** Dual capsule large diaphragm condenser with five selectable polar patterns. **D**

**UM 930 SCT**
Dual capsule large diaphragm condenser, five selectable polar patterns. Sound check tool. **D**

**UM 930 Twin**
Dual capsule large diaphragm condenser, separate outputs. Five selectable polar patterns on one; cardioid on second. **D**

### *Mojave Audio, Inc.*

**MA-100** Small diaphragm tube condenser mic. **A**

**MA-101fet** Small diaphragm solid state condenser mic **A**

**MA-200** Large diaphragm tube condenser mic. **B**

**MA-201fet** Large diaphragm solid state condenser mic. **A**

### *MXL*

**MXL 9000** Affordable large diaphragm Vacuum Tube microphone, comes with rugged carry case, shock mount and power supply. **A**

**MXL-2006** Large giaphragm, gold sputtered true Class FET condenser microphone. Hi-isolation shock mount and a rugged, deluxe carry case. **A**

**MXL-770** Condenser mic with a six-micron, 20mm gold-sputtered diaphragm, comes with shock mount and rugged carry case. Black finish. **A**

**MXL-990** Condenser microphone with a six-micron, 20mm gold-sputtered diaphragm. **A**

**MXL-992** Large diaphragm condenser mic. 10dB switchable attenuation and selectable -10dB low-frequency roll-off. **A**

**MXL-DRK** Self powered condenser microphone comes with a desktop stand, mic clip, XLR cable, XLR to mini-plug /1/4-inch adaptors and carry case. **A**

**MXL-V6** New technology silicon valve mic, provides tube-like sound in a solid state mic. **A**

**MXL-V69** Vacuum tube condenser mic. Power supply, shock mount, windscreen, deluxe carry case. **A**

**MXL203-603-PACK**
MXL recording pack contains MXL-2003 and MXL-603 condenser mics, zipped pouches. **A**

### *Neumann*

**BCM 104** Transformerless large diaphragm cardioid mic designed for close working in radio studios. **B**

**D-01 Mono Set**
Digital mic system: D-01 mic with high-res conversion at the capsule; the DMI-2 two-channel interface, and remote control S/W. **D**

**GFM 132** Boundary layer microphone, 10dB pad, identical diffuse and free field response. **C**

**KM 120** Modular figure-of-eight mic; 10dB pad; includes required KM 100 modular mic pre-amp. **B**

**KM 130** Modular omni diffuse field equalised mic. 10dB pad; includes KM 100 modular mic pre-amp. **B**

**KM 131** Modular omni free field equalised mic; 10dB pad; includes KM 100 modular mic pre-amp. **B**

**KM 140** Modular cardioid mic. 10dB pad; includes required KM 100 modular mic pre-amp. **B**

**KM 143** Modular wide angle cardioid mic. 10dB pad; includes KM 100 modular mic pre-amp. **B**

**KM 145** Modular cardioid mic. with LF roll-off; 10dB pad; includes KM 100 modular mic pre-amp. **B**

**KM 150** Modular hypercardioid mic. 10dB pad; includes required KM 100 modular mic pre-amp. **B**

**KM 183** Miniature condenser mic. Studio, broadcast. Omnidirectional pattern; transformerless circuitry; phantom power. **B**

**KM 183 D** Modular miniature digital mic AES 42; omnidirectional; SPDIF or AES/EBU compatible remote controllable with DMI-2 and RCS S/W. **B**

**KM 184** Mini condenser mic. Studio, broadcast. Cardioid pattern; transformerless circuitry; phantom. **B**

**KM 184 D** Modular miniature digital mic AES 42; cardioid pattern; SPDIF or AES/EBU compatible; remote controllable, optional DMI-2 and RCS S/W. **B**

**KM 185** Miniature condenser mic. Studio, broadcast. Hypercardioid; xformerless circuitry; phantom. **B**

**KM 185 D** Modular mini digital mic AES 42; omnidir; SPDIF or AES/EBU compatible; remote controllable with DMI-2 and RCS S/W. **B**

**KM D Starter Set**
KM 184 D; cardioid; connection Kit SPDIF or AES/EBU;R/C with DMI-2 and RCS S/W. **C**

**KMR 81 i** Shotgun mic. supercardioid/lobe pattern; interference/pressure gradient element; shotgun-style; 10dB pad; HPF (200Hz). **C**

**KMR 82 i** Shotgun mic. Field, film, broadcast, supercardioid /lobe; interference/pressure gradient element; shotgun-style; HF boos. **C**

**KMS 104** Live perf/vocal mic live sound, cardioid. **A**

**KMS 104 plus**
Live performance/vocal mic live sound, cardioid pattern, optimised for the requirements of female voices in the rock and pop field. **A**

**KMS 105** Live performance/vocal mic live sound, supercardioid pattern. **A**

**M 147** Tube condenser mic with cardioid pattern. Capsule is K47/K49 (from the U47 and M49). **C**

**M 149** Dual diaphragm tube mic. Nine switchable patterns; pressure gradient; seven-position LF roll-off switch. **D**

**M 150** Tube Mic. Omnidirectional pattern; sphere-titanium capsule; 10dB pad; high-pass filter. **D**

**TLM 103** Capsule based on the U87, aimed at pro and semi-pro applications working to a budget. **B**

**TLM 103 D** Digital mic AES 42; cardioid pattern; SPDIF/AES compatible, optional connection Kit; remote controllable with DMI-2 and RCS S/W. **C**

**TLM 103 D Starter Set**
Digital mic AES 42; cardioid pattern; SPDIF or AES/EBU delivered with connection kit; remote controllable with DMI-2 and RCS S/W. **C**

**TLM 170 R** A multi-purpose, large diaphragm mic, five remote switchable directional patterns. **C**

**TLM 193** Large-diaphragm, cardioid condenser mic. Studio, project studio, broadcast. **B**

**TLM 49 Set** Large diaphragm capsule; cardioid; retro design; specially suited for vocals. **C**

**TLM 50 Set** Studio mic. omnidir pattern; nickel diaphragm; 10dB pad; high-pass filter. 20Hz-20kHz. **D**

**TLM 67** A development of U 67. K 67 capsule, new circuit design, three-dir pattern, pre-attenuation, high-pass filter. Dual-colour. **C**

**U 87 Ai** The studio microphone classic. Switchable omni, cardioid and figure-of-eight patterns. **C**

**U 89 i** Dual diaph. capsule. Omnidir, wide-angle cardioid, cardioid, hypercardioid, fig-of-eight. **C**

### *Pearl*

**CB 22** Condenser mic, large rectangular membrane fixed fig-of-eight pattern, studio/live apps. **B**

**CC 22** Condenser mic, large rectangular membrane fixed cardioid for studio and live applications. **B**

**CC 22H** Equal to CC 22, high sensitivity 100 mV/Pa. **B**

**CO 22** Uses the classic Pearl rectangular capsule config in omni-directional pattern; v.low noise levels. **B**

**CT 40** New tube mic with fixed cardioid capsule. **C**

**DT 40** Tube mic, choice of five polar patterns, ideal for many recording applications. **C**

**ELM-A** Multi-pattern mic with linear capsule has more than twice the surface area of large-diameter round capsules; excellent signal/noise ratio. **C**

**ELM-B** Fig-of-eight mic with linear capsule, more than twice surface area of large-diameter round capsules; excellent signal/noise ratio. **C**

**ELM-C** Cardioid mic, linear capsule; exc. signal/noise ratio; avoids high levels of in-band resonance. **B**

**OM 16** Small omni-dir mic; very flat frequency response with a boost from 5-12kHz of 2,5-3dB (at 8kHz); sounds very natural and uncoloured. **A**

**OM 16H** Small omni-dir mic; very flat frequency response with boost from 5-12kHz of 2,5-3dB (at 8kHz). **A**

**TL 66** A small condenser cardioid microphone with a very high sensitivity of 80 mV/Pa. **A**

**TL 6C** A small condenser cardioid microphone. **A**

### *Peluso Microphone Lab, LLC.*

**22 251** Mic is inspired by the vintage 251. **B**

**22 47** Microphone is inspired by the Neumann U-47, modified in the '70s with a glass tube. **B**

**22 47 SE** Tube condenser microphone with steel tube. **B**

**22 47LE** Tube condenser mic w/German EF steel tube. **C**

**CEMC-6** Solid state condenser. **A**

**P-12** Mic is inspired by the vintage C-12. **B**

**P-28** Inspired by the pencil vacuum tube mics of AKG/Neumann. Extremely low noise floor. **A**

**R-14** Mic inspired by classic ribbon microphones. It has a natural rich and silky sound. **A**

**TR-14** Vacuum tube version of R 14 ribbon mice. Enhanced output level, stunning response. **B**

**VTB** Innovative Peluso circuitry, very low noise floor, classic tube sound. Strong/clean low end. **B**

### *Røde Microphones*

**Broadcaster** Large diaphragm end-address studio condenser mic optimised for broadcast. **A**

**Classic II** IHF-1 capsule, GE6072 valve, Jensen transformer. R/C of nine polar pttns, high-pass filter/pad. **C**

**K2** A Class valve (one-inch) condenser mic incorporating an infinitely variable polar pattern controlled from the power supply. **A**

**M2** Live perf supercardioid condenser mic, low handling noise, high level of RF rejection. **A**

**M3** 3/4-inch cardioid condenser mic. 48V or int. 9V batt. Pad and high pass filter switches. **A**

**NT1-A** Large diaphragm cardioid condenser. Surface mount technology, very low self-noise. **A**

**NT1000** True condenser large-capsule mic, low noise, transformerless circuitry, intnl. shock mount. **A**

**NT2-A** Pro large capsule (1") studio mic, 3 polar patterns, pad, high-pass filter switches. **A**

**NT2000** Large diaphragm full condenser featuring continuously variable polar patterns, pad, and high-pass filter. Suspension mount included. **A**

**NT3** Hyper cardioid true condenser. Transformerless output for low noise; battery or phantom powered and a high resistance to RF. **A**

**NT5** Cardioid condenser mic for instruments or overhead miking, matched pair or single unit. **A**

**NT55** Condenser mic with interchangeable omni and cardioid capsules, and pad and bass roll off controls. Available singly or in pairs. **A**

**NT6** Independently positioned half-inch capsule head, remote output pre-amp. **A**

**NTG-1** A lightweight condenser shotgun mic with electronically balanced output and P48. **A**

**NTG-2** Lightweight condenser shotgun with electronically balanced output. **A**

**NTG-3** Broadcast quality true condenser shotgun mic with external RF bias. Super-cardioid response with extremely low handling noise. **A**

**NTK** Valve condenser designed for high-end recording applications. Hand graded twin triode Class-A valve circuitry, cardioid pattern. **A**

**Podcaster** Broadcast USB cardioid mic, integral headphone amp, vol control, zero latency monitoring. **A**

**S1** A true condenser live performance vocal mic for studio quality sound on stage. **A**

**VideoMic** Lightweight DV-Cam shotgun mic. Constructed from ABS, low battery LED, high pass filter, takes standard 9V (6LR61 or 1604A) battery. **A**

### *sage ELECTRONICS*

**SE BB1** Spherically-mounted, high-density condenser mic with a small diaphragm electret condenser capsule, balanced outputs. **C**

### *Samson*

**CL7** Cardioid large diaphragm condenser mic. **A**

**CL8** Multi-patt. large diaph. true condenser mic. **A**

**CM10B** Half-cardioid condenser boundary mic. **A**

**CM11B** Omni-directional boundary microphone. **A**

**CM12C** Hanging choir microphone. **A**

**CM15P** Podium gooseneck mic. 15-inch gooseneck. **A**

**CM20P** Podium gooseneck mic. 20-inch gooseneck. **A**

**CO1** Large diaphragm condenser microphone. **A**

**CO1U** USB studio microphone with USB output for recording directly to computer. **A**

**CO3** Multi-pattern condenser microphone with switchable HPF and 10dB pad. **A**

**CO3U** Multi-pattern USB studio microphone. USB output for recording directly to computer. **X**

**CO5** Handheld condenser mic, stage/studio apps. **A**

### *Sanken Microphone*

**CO-100K** Super wide freq condenser mic, 20Hz-100kHz. **C**

**COS-11D series** Lavalier mic with water resistance optimised for human voice. **B**

**CS-1** Short shotgun microphone for boompole and camera mount. Very sharp directivity in a 181.5mm length body. **B**

**CS-3e** Location and studio Shotgun, exceptional off-axis rejection. Very sharp pinpoint directivity. **C**

**CU-44X mkII** High transient response, transformerless mic. Two-way capsule design. Totally flat frequency response in 0°, 60°,90°, and 135°. **C**

**CUB-01** The boundary microphone with front side of hemisphere cardioid directivity. **B**

### *Schoeps*

**BL CCM 3 Lg** Boundary-layer mic for fixed installation. Can be mounted flush into the surface of a table top. **B**

**BLM 03Cg** Small boundary-layer capsule. **B**

**BLM 3g** Large boundary-layer capsule. **A**

**CCM 2 Lg** Compact detachable cable free-field omni. **B**

**CCM 2 Ug** Compact fixed cable free-field omni. **B**

**CCM 21 Lg** Compact detachable cable sub-cardioid. **B**

**CCM 21 Ug** Compact fixed cable sub-cardioid. **B**

**CCM 21H Lg** Compact detachable cable sub-cardioid with HF lift. **B**

**CCM 21H Ug** Compact fixed cable sub-cardioid with HF lift. **B**

**CCM 22 Lg** Compact detachable cable open-cardioid, polar pattern between wide cardioid/cardioid. **B**

**CCM 22 Ug** Compact fixed cable open-cardioid, a new polar pattern between wide cardioid and cardioid. **B**

**CCM 2H Lg** Compact detachable cable universal omni. **B**

**CCM 2H Ug** Compact fixed cable universal omni. **B**

**CCM 2S Lg** Compact detachable cable universal omni. **B**

**CCM 2S Ug** Compact fixed cable universal omni. **B**

**CCM 3 Lg** Compact detachable cable diffuse-field omni (for distant placement). **B**

**CCM 3 Ug** Compact fixed cable diffuse-field omni (for distant placement). **B**

**CCM 4 Lg** Compact detachable cable cardioid (music). **B**

**CCM 4 Ug** Compact fixed cable cardioid, music/speech. **B**

**CCM 40 Ug** Compact fixed cable cardioid with HF lift and LF rolloff. **B**

**CCM 41 Lg** Compact detachable cable supercardioid for music and speech. **B**

**CCM 41 Ug** Compact fixed cable supercardioid for music and speech. **B**

**CCM 41S Lg** Compact detachable cable supercardioid with LF rolloff. **B**

**CCM 41V Lg** Compact detachable cable lateral pickup universal supercardioid. **C**

**CCM 41V Ug** Compact fixed cable lateral pickup universal supercardioid. **B**


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**CCM 4A Lg** Compact detachable cable close speech cardioid, LF rolloff, and reduced sensitivity. **B**

**CCM 4A Ug** Compact fixed cable close speech cardioid, LF rolloff, and reduced sensitivity. **B**

**CCM 4S Lg** Compact detachable cable speech cardioid, LF rolloff. **B**

**CCM 4S Ug** Compact fixed cable cardioid, LF rolloff. **B**

**CCM 4V Lg** Compact detachable cable lateral pickup universal cardioid. **B**

**CCM 4V Ug** Compact fixed cable lateral pickup universal supercardioid. **B**

**CCM 4VXS Lg** Compact detachable cable close lateral pickup cardioid with LF rolloff. **B**

**CCM 4VXS Ug** Compact fixed cable close lateral pickup cardioid with LF rolloff. **B**

**CCM 5 Lg** Compact switchable omni/cardioid. **B**

**CCM 5 Ug** Compact fixed switchable omni/cardioid. **B**

**CCM 8 Lg** Compact detachable cable figure-of-eight. **B**

**CCM 8 Ug** Compact fixed cable figure-of-eight. **B**

**CMBI** Battery-powered mic amp (for MK-capsules). **A**

**CMC 6 Ug** 12-48V phantom-p amp (for MK capsules). **A**

**CMD 2 U** Digital mic amp for use with 20 capsules and active accessories of Colette Modular system. **B**

**CMIT 5 U** Shotgun microphone. **C**

**CMR** Mic preamp, powered by pocket transmitters. **A**

**CMR** Mic amp for the MK mic capsules of the Colette Modular system. **A**

**M 222** Valve mic amplifier (for MK capsules). **C**

**MK 21g** Sub cardioid capsule. **A**

**MK 21Hg** Sub-cardioid capsule with HF lift. **A**

**MK 22** Open-cardioid capsule, a new polar pattern between wide cardioid and cardioid. **X**

**Mk 2g** Free-field omni capsule (close placement). **A**

**MK 2Hg** Universal omni capsule (for placement close to reverberation radius). **A**

**MK 2Sg** Universal omni capsule (for placement close to reverberation radius). **A**

**MK 3g** Diffuse-field omni capsule (for distance). **A**

**MK 40g** Speech cardioid HF Lift and LF rolloff capsule. **A**

**MK 41g** Supercardioid capsule for music and speech. **A**

**MK 41Sg** Supercardioid capsule with LF rolloff. **A**

**MK 41Vg** Supercardioid capsule for lateral pickup. **A**

**MK 4Ag** Cardioid close-speech capsule. **A**

**MK 4g** Cardioid capsule for music and speech. **A**

**MK 4Sg** Speech cardioid capsule with LF rolloff. **A**

**MK 4Vg** Cardioid capsule with lateral pickup. **A**

**MK 4VXSg** Cardioid speech capsule for lateral pickup. **A**

**MK 5g** Switchable omni/cardioid capsule. **B**

**MK 6g** Switchable omni/cardioid/fig-of-eight caps. **B**

**MK 8g** Figure-of-eight capsule. **A**

**VST 62 IUg** Stereo mic amplifier for two MK capsules. **B**

### *SE Electronics*

**Gemini II** New dual-tube mic, single cardioid pattern. **B**

**GM10** Acoustic guitar mic system. **A**

**H1** Hand-held condenser mic, 48V phantom-p. **A**

**ICIS** Vacuum tube studio condenser microphone. Single pattern valve mic with 1.07-inch capsule and spaceage shockmount. **A**

**RNR-1** Ribbon mic designed in partnership with Rupert Neve. 'Natural' ribbon characteristics without HF loss. **C**

**Ribbon** New ribbon mic with ultra sensitive performance, with high-frequency roll off. **B**

**SE1000a** New SDC analogue vocal and instrument mic **A**

**SE1a** Small diaphragm condenser for close-miking apps. Cardioid pattern. With stand adapter. **A**

**SE1a Stereo Pair** Matched Stereo pair of SE1as in aluminium flight case with stereo mounting bar. **A**

**SE2200A** Class A cardioid with Xformer-balancing. One-inch diaphragm; 10dB Pad; 100Hz bass roll-off; 48V phantom, shockmount and flight case. **A**

**SE2a** Small diaphragm condenser, three changeable capsules (omni, cardioid, hypercardioid). Shockmount, deluxe flightcase. **A**

**SE4** Small diaphragm condenser,bass cut, 10/20dB pad. Hi end instrument mic, optional interchangeable omni/hypercardiod capsules. **A**

**SE4 Stereo Pair** Matched pair of sE4s. **A**

**SE4400a** New 4x4 all pupose studio condenser; four patterns, two cuts, and 10 and 20dB pads. With unique shockmount and full flight case **A**

**Tube Ribbon RT1** New tube ribbon mic with ultra sensitive performance, exceptionally high-freq roll off. **B**

**USB1000a** New USB2 SDC mic. 16 bit 44.1/48K Voltage conditioning for ultra high USB performance quality.True plug and play. **A**

**USB2200a** New USB2 LDC mic. 16-bit 44.1/48K 10dB pad and bass cut.Voltage conditioning. Switchable for analogue mode. Zero latency headphone monitoring built in. True plug and play. **A**

**Z3300A** Class A multi-pattern condenser, 1.07-inch diaphragm. Cardioid, omni , figure-of-eight. 100Hz filter, 10dB pad. Shockmount, case. **A**

**Z5600A II** Tube condenser. Nine selectable patterns between omni, cardioid, figure-of-eight. High-sensitivity 1.07-inch diaphragm. 12AT7 valve. **A**

### *Sennheiser*

**e614** Super-cardioid back-electret condenser. **A**

**e865** Super-cardioid pre-polarised condenser. **A**

**e865s** As e865 with noiseless, lockable switch. **A**

**e901** Half-cardioid boundary condenser microphone designed for kick drum use. **A**

**e908 B** Cardioid condenser instrument microphone suitable for wind instruments. **A**

**e908 D** Cardioid condenser instrument microphone suitable for drums and percussion. **A**

**e912** Half-cardioid boundary condenser mic for instruments, vocals, and speech. **A**

**HSP 2** High-quality professional omni-directional condenser head-mic, various connectors. **A**

**HSP 4** High-quality professional cardioid condenser headmic available with various connectors. **A**

**K 6** K 6 Powering Module (single AA battery). **A**

**K 6-CL** As K 6 with reduced sensitivity. **A**

**K 6-P** As K 6 but 12-48v phantom powered. **A**

**KK104 S** Neumann vocal cardioid condenser mic head for SKM 5000/5200, in nickel or black. **B**

**KK105 S** Neumann vocal super-cardioid condenser mic head for SKM 5000/5200, in nickel or black. **B**

**ME 102/B** Omni mic head with windshield, black. **A**

**ME 102/N** Omni mic head with windshield, nickel. **A**

**ME 104/B** Cardioid mic head with windshield, black. **A**

**ME 104/N** Cardioid mic head with windshield, nickel. **A**

**ME 2-US** Omni-directional condenser miniature mic for evolution pocket transmitters, black. **A**

**ME 3-N** Headworn condenser miniature microphone for evolution pocket transmitters, black. **A**

**ME 3005** Super-cardioid speech microphone head for SKM 3072-U. **A**

**ME 34** Miniature cardioid microphone head. **A**

**ME 35** Miniature super-cardioid microphone head. **A**

**ME 36** Miniature gun (interference tube) mic head. **A**

**ME 4-N** Cardioid condenser miniature microphone for evolution pocket transmitters, black. **A**

**ME 5002** Omni mic head for SKM 5000/5200. **A**

**ME 5004** Cardioid condenser microphone head for SKM 5000/5200. **A**

**ME 5005** Super-cardioid condenser microphone head for SKM 5000/5200. **A**

**ME 5005 e** Vocal super-cardioid condenser microphone head for SKM 5000/5200. **A**

**ME 5009** Wide-cardioid condenser microphone head for SKM 5000/5200. **A**

**ME 62** Omni-directional microphone head. **A**

**ME 64** Cardioid microphone head. **A**

**ME 65** Super-cardioid microphone head. **A**

**ME 66** Short gun microphone head. **A**

**ME 67** Long gun microphone head. **A**

**MKE 2-1053-C** Version with co-axial Lemo connector for 1000 series radio microphones. **A**

**MKE 2-2R-C** Version with co-axial 'microdot' connector for SK 2012 series radio microphones. **A**

**MKE 2-2R-Gold-C** As MKE 2-2R-C with 14dB Pad, black or beige. **A**

**MKE 2-4-Gold-C** Version with co-axial three-pin connector for 3000/5000 series radio mics, black or beige. **A**

**MKE 2-5-C** With open-ended 4m cable, black or beige. **A**

**MKE 2-5-Gold-C** Version with, with 14dB Pad, black or beige. **A**

**MKE 2-60-Gold-C** Sub-miniature tie microphone with 4mm diameter microphone head. **A**

**MKE 2-EW-Gold-C** Version with screw-lock 3.55mm jack plug for evolution series transmitters, black or beige. **A**

**MKE 2P-C** With XLR conn. for 12-48v Phantom power. **A**

**MKE 300-D** Back-electret pre-polarised short-gun condenser microphone for digital camcorder use. **A**

**MKE 400** Back-electret pre-polarised short-gun condenser microphone for camcorder use. **A**

**MKE Platinum -4-C** Version with three-pin Lemo connector for 3000/5000 series transmitters, black or beige. **A**

**MKH 20** Omni-directional symmetrical capsule ultra lownoise RF condenser microphone. **B**

**MKH 30** Figure-of-eight symmetrical capsule ultra low-noise RF condenser microphone. **C**

**MKH 40** Cardioid symmetrical capsule ultra low-noise RF condenser microphone. **B**

**MKH 416-P48U** Short-gun/lobar RF condenser microphone. **B**

**MKH 416-TU** As MKH 416-P48U but T (AB) powered. **B**

**MKH 50** Super-cardioid symmetrical capsule ultra lownoise RF condenser microphone. **C**

**MKH 5040** Small cardioid symmetrical capsule ultra lownoise RF condenser microphone head with detachable XLR with extended freq response for high bit and sample rate recordings. **B**

**MKH 60** Short-gun/lobar symmetrical capsule ultra lownoise RF condenser microphone. **C**

**MKH 70** Long-gun/lobar symmetrical capsule ultra lownoise RF condenser microphone. **C**

**MKH 800** Vari-pattern symmetrical capsule ultra lownoise RF condenser mic w/extended frequency response for high bit/sample rate recordings. **D**

**MKH 800 TWIN** Similar to MKH 800 but w/two cardioid capsules available on an XLR-5 for infinine pattern variation -available in Nextel or Nickel. **D**

**MKH 8020** Small omni-directional symmetrical capsule ultra lownoise RF condenser mic head with detachable XLR, extended freq response. **B**

**MKH 8020 stereoset** As MKH 8020 but a stereo set pair-matched to within 1dB. **C**

**MKH 8040 stereoset** As MKH 8040 but a stereo set pair-matched to within 1dB. **C**

**MKH 8050** Small super-cardioid symmetrical capsule ultra lownoise RF condenser mic head with detachable XLR with extended freq response for high bit and sample rate recordings. **B**

**MKH 8050** As MKH 8050 but microphone head only. **B**

**MKHC 8020** As MKH 8020 but microphone head only. **B**

**MKHC 8040**
As MKH 8040 but microphone head only. **B**

**MZBD 36** Boundary mic. Adaptor for ME 36. **A**

**MZX 8000** XLR-3 module for MKH 8000 series mic heads. **A**

### *Shure*

**545SD-LC Unidyne III**
Cardioid pattern; condenser element; dual impedance switch; on/off switch. **A**

**Beta 54/WBH54**
Headworn mic. Live sound. Supercardioid pattern; electret condenser element; flexible boom; adjustable headband; ear cradle. **A**

**Beta87A** Super-cardioid condenser for vocal use. **A**

**Beta87C** Cardioid condenser for instrument use. **A**

**Beta91** Cardioid condenser for kick drum use. **A**

**Beta98** Supercardioid condenser for tom-tom use. **A**

**KSM109** Cardioid condenser for instrument use. **A**

**KSM137** Cardioid condenser for instrument use. **A**

**KSM141** Cardioid/Omnidirectional switchable condenser for instrument use. **A**

**KSM27** Large-diaphragm vocal/instr. condenser. **A**

**KSM32** Large-diaphragm vocal/instr. condenser. **B**

**KSM44** Large-diaphragm vocal/instr. condenser. **B**

**KSM9** Dual diaph. vocal condenser, dual pattern. **B**

**PG81** Cardioid condenser for instrument use. **A**

**SM81** Cardioid condenser for instrument use. **A**

**SM86** Cardioid pattern; electret condenser element; internal shockmount; internal windscreen; int pop filter; steel mesh grille. **A**

**SM87A** Condenser Mic for live sound. Supercardioid pattern; condenser element; three-stage pop filter. freq. resp: 50Hz-18kHz. **A**

**SM89** Shotgun Mic. Broadcast, film, field. Shotgun style directional mic; condenser element; lowfrequency roll-off. **B**

**SM93** Miniature Lavalier. Broadcast, live sound, film. Omnidir.; compatible Shure wireless systems. **A**

**SM94** Cardioid condenser for instrument use. **A**

### *Sontronics*

**Delta** NEW phantom-powered live ribbon mic. **A**

**Helios** Variable-pattern vacuum-tube condenser mic. **A**

**Hyper** Hypercardioid capsule for STC-1 and STC-1S condenser mics. Silver or Black. **A**

**Omega** Vacuum tube cardioid condenser mic. **A**

**Omni** Omnidirectional capsule for STC-1 and STC-1S condenser mics. Silver or Black. **A**

**Orpheus** Multi-pattern condenser microphone. **A**

**Sigma** Phantom-powered ribbon microphone. **A**

**St-Pop** Vocal pop filter with spare cartridge. **A**

**STC 6** Handheld condenser microphone. **A**

**STC-1** Cardioid condenser instrument microphone. **A**

**STC-2** Large diaphragm cardioid condenser mic. **A**

**STC-2 Black**
Large diaphragm cardioid condenser mic. **A**

**STC1 Black** Cardioid condenser instrument mic. Black. **A**

**STC1-S Black**
Matched pair of cardioid condenser instrument mics. Black. **A**

**Ultima Mono**
Professional mic cable, mono quarter-inch jacks (Neutrik), 3m, 5m, or 10m. **A**

**Ultima Stereo**
Professional mic cable, stereo jacks (Neutrik), 3m, 5m, or 10m. **A**

**Ultima XLR** Professional mic cable, male to female XLR connectors (Neutrik), 3m, 5m, or 10m. **A**

**OKM Binaural Microphones**
Binaural stereo recording producing a stunning reproduction of the sound source, with outstanding spatial characteristics. **A**

### *Speck Electronics*

**ASC** Mono parametric EQ with transformer out. **A**

**ASC V** Mono parametric EQ with transformer output for API 500 series rack. **A**

### *Studio Projects*

**B1** Condenser microphone, large diaphragm cardioid. Will enhance any project. **A**

**C1** Large diaphragm, fixed-cardioid condenser mic. Well-proven and an award winning tool. **A**

**CS1** Externally polarised cardioid pressure gradient transducer mic, FET impedance converter. **A**

**CS5** Five polar patterns, four selectable pads, four high pass filters, four low pass filters. **A**

### *Superlux*

**CMH8A** Studio cardioid condenser mic. **A**

**CMH8AH** Black studio cardioid condenser mic with extended bass and HF performance. **A**

**CMH8B** Studio cardioid condenser mic. 10dB pad and LF roll off switch. **A**

**CMH8BH** Black studio cardioid condenser, extended LF and HF. 10dB pad and LF roll off switch. **A**

**CMH8C** Studio three pattern dual element condenser. 10dB pad and LF roll off switch. **A**

**CMH8CH** Black studio three pattern dual element condenser cardioid with extended bass and HF performance. 10dB Pad and LF roll off switch. **A**

**CMH8D** Studio tube omni/cardioid, LF roll off switch. **A**

**CMH8K/H** Pencil type mic, super cardioid capsule head. **A**

**CMH8K/HUO**
Three capsule mic set with omni, super cardioid, and uni directional capsules. **A**

**CMH8K/O** Pencil type mic with omni capsule head. **A**

**CMH8K/U** Pencil type mic with cardioid capsule head. **A**

**PRA118L** Highly directional pro shotgun electret mic. 54cm long with foam windshield. **A**

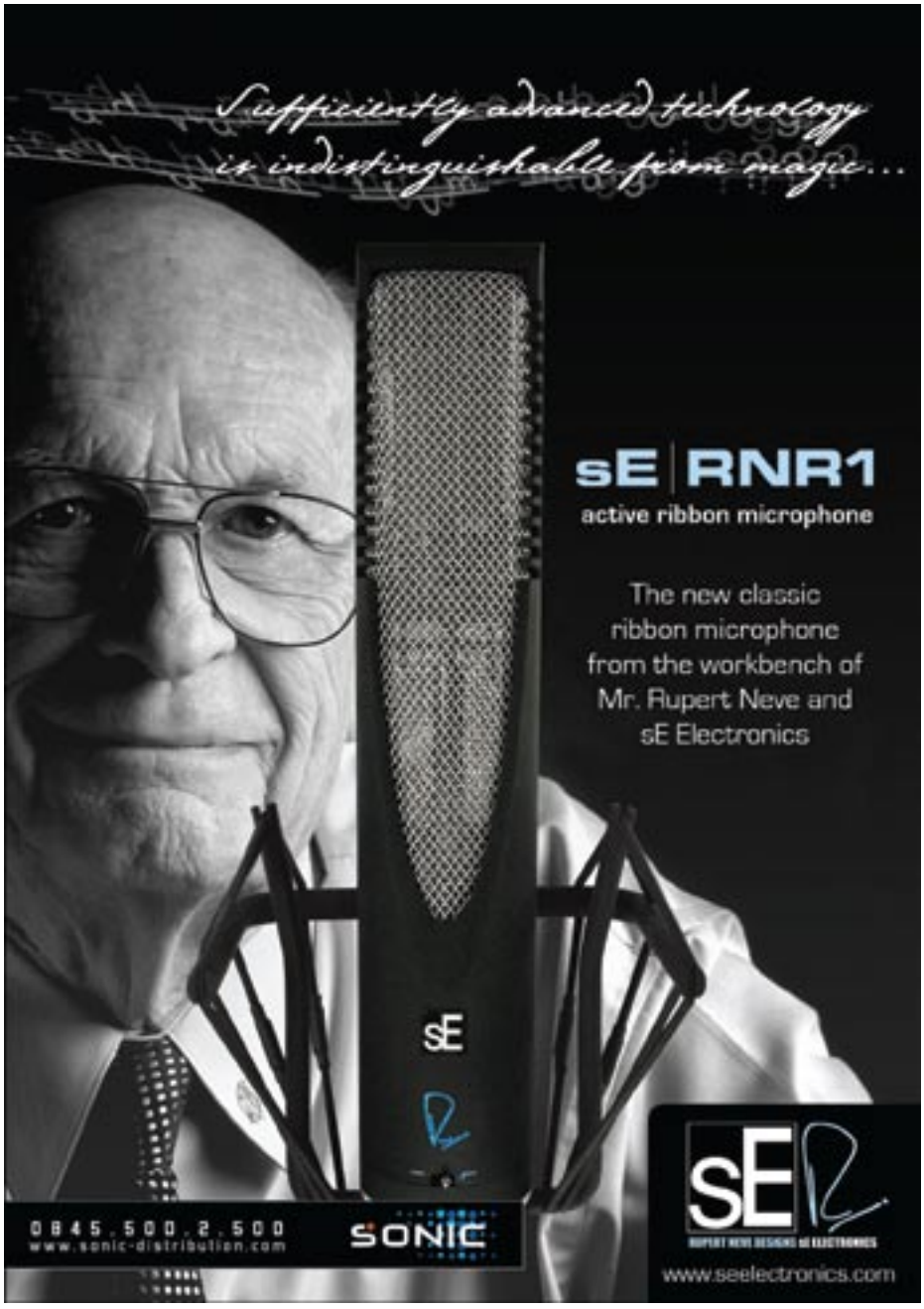
**PRA118S** Highly directional pro shotgun electret mic. 34cm long with foam windshield. **A**

**PRA318S** Compact omni directional dynamic interview mic. 18cm long w/windscreen, shockmount. **A**

### *Telefunken*

**AK47** 20Hz-20kHz, variable polar, 132dB SPL, condenser pressure gradient tube mic. **C**

**Ela C12** 20Hz-20kHz, variable polar, 138dB SPL, condenser pressure gradient tube mic. **D**



**Ela M250** 20Hz-20kHz, cardioid & omni, 138dB SPL, condenser pressure gradient tube mic. **E**

**Ela M250E** 20Hz-20kHz, cardioid & omni, 138dB SPL, condenser pressure gradient tube microphone. Comes with locking flight case, lunchbox style power supply, wooden box. **E**

**Ela M251** 20Hz-20kHz, cardioid, omni & fig-of-eight, 138dB SPL, condenser pressure gradient tube mic. **E**

**Ela M251E** 20Hz-20kHz, cardioid, omni and figure-of-eight, 138dB SPL, condenser pressure gradient tube microphone. Comes with locking flight case, lunchbox style power supply, wooden box. **E**

**Ela M260** 20Hz-20kHz, cardioid, omni, hypercardiod, 120dB SPL, cond. pressure gradient tube mic. **C**

**Ela M80** 30Hz-18kHz, cardioid, dynamic moving coil microphone **A**

**Ela M80 Studio**
30Hz-18kHz, cardioid, dynamic moving coil mic. Wooden box, with different head grille. **A**

**M16-MKII** 20Hz-20kHz, variable polar, 125dB SPL, condenser pressure gradient tube mic. Shock mount and wooden box. **C**

**M216** 20Hz-20kHz, variable polar, 125dB SPL, condenser pressure gradient tube mic. Matrix power supply, shock mount, wooden box. **D**

**U47** 20Hz-20kHz, cardioid & omni, 138dB SPL, condenser pressure gradient tube mic. Locking case, shock mount, wooden box. **E**

**U48** 20Hz-20kHz, cardioid and omni, 138dB SPL, condenser pressure gradient tube microphone. Locking case, shock mount, wooden box. **E**

### *Violet Design*

**The Amethyst Standard**
Studio electrostatic mic, large 26mm capsule, compact head, cardioid, transformerless out. **B**

**The Amethyst Vintage**
Studio electrostatic mic, large 26mm dual diaphragm capsule, compact head, cardioid, transformerless output, great for vocals. **B**

**The Black Knight**
Universal studio electrostatic microphone, 27mm capsule, 3D swivel mount head, cardioid, transformerless output, black matte finish. **A**

**The Finger** Universal stage/studio electrostatic microphone, 14mm capsule, cardioid, black matte finish with polished gold or silver plated parts. **A**

**The Flamingo ME**
Tube elecs, x-large ear shape dual diaphragm, cardioid, xformer out, custom finish, PSU. **D**

**The Flamingo Standard**
Vacuum tube elecs, 26mm dual diaphragm, cardioid, xformer out, violet body, PSU. **D**

**The Flamingo Vintage**
Vacuum tube elecs, 26mm dual capsule, cardioid, black matte body, xformer o/p, PSU. **D**

**The Garnet** Tube elecs, large 26mm dual diaphragm, nine polar patterns, omni/cardioid/figure-of-eight, black matte, xformer out, power supply unit. **C**

**The Global Pre**
Compact preamplifier body fully compatible with vintage VIN-series, M-series and B-series interchangeable capsules. **A**

**The Globe Standard**
Studio electrostatic microphone, large 26mm dual diaphragm capsule, cardioid, polished violet body, shockmount included. **B**

**The Globe Vintage**
Studio electrostatic microphone, large 26mm dual diaphragm capsule, cardioid, black matte body, shockmount included. **B**

**The Grand Pearl**
Stage/studio vocalist electrostatic microphone, large 26mm capsule, cardioid, transformerless output, stand holder included. **A**

**The Junior** Studio electrostatic microphone, large 26mm dual diaphragm capsule, compact head, cardioid, transformerless output, great for vocals, transformer output, shockmount included. **A**

**The Pearl Standard**
Stage/studio vocalist electrostatic mic, 14mm cap, cardioid, transformerless, stand holder. **A**

**The Pearl Vocal**
Stage/studio vocalist electrostatic microphone, 21mm capsule, cardioid, transformerless output, stand holder included. **A**

**The VIN - Head**
Changeable capsule heads for Global Pre and other vintage bottle type microphones. Eight models with different electrostatic 21-27mm capsules producing eight different sounds. **A**

**The Wedge** Universal studio electrostatic mic, large 21mm single diaphragm capsule, cardioid, long-grille head, transformless output. **A**

### *Wharfedale Pro*

**KM-3** Small capsule overhead/instrument condenser mic with cardioid polar response, cast zinc body and gold plated XLR connector. **A**

## Stereo & Multi-Channel

### *AEA, Audio Engineering Associates*

**AEA R44CE** High performance ribbon mic in 44 tradition. **X**

**AEA R88** Big ribbon stereo mic for Blumlein and MS. **B**

**AEA RPQ** Two ch. ribbon mic preamp with phantom power and curveshaper EQ. **X**

**AEA TRP** Two ch. ribbon mic preamp. **X**

### *Aevox Audio*

**Aevox Audio Classic M stereo**
Stereo mic for mobile recordings. **A**

### *Audio-Technica*

**AT815ST** 380mm stereo shotgun mic with threeway switch (low-cut, MS wide, MS narrow). **B**

**AT822** Battery-powered XY stereo mic, unbal output. **A**

**AT825** Battery or phantom XY stereo mic, bal output. **A**

**AT835ST** 236mm stereo shotgun mic with threeway switch (low-cut, MS wide, MS narrow). **B**

**AT854R** Quad mic with four independent capsules. **B**

**AT895/RK** Digital array microphone with remote kit. **D**

**ATR25** Stereo shotgun mic, camcorder/rec apps. **A**

**MT350/B** Ultra-miniature cosmetic stage/theatre microphone with free ended cable. **A**

### *Berliner Microphones*

**CM-33 Matched Pair**
Hand matched stereo pair of compact, low-mass small diaphragm mics, LF roll-off, -10dB pad. **X**

### *beyerdynamic*

**MCE 72** Battery-powered compact cardioid pattern stereo mic for X-Y stereo recording with broadcast or semi-professional equipment. **A**

**MCE 72 CAM**
MCE 72 with accessories for camcorders. **A**

**MCE 72 PV CAM**
Phantom-powered compact cardioid pattern stereo mic, special accessories for cameras. **A**

**MCE 82** Battery- or phantom-powered stereo cardioid pattern condenser mic, flat linear response. **A**

### *Brauner*

**VM1S** Stereo studio reference valve microphone, all patterns continiously variable (incl. psu, spider, Brauner 12-pair cable 7.5m, case and manual). **E**

### *CAD*

**PMP32** Three-piece drum pack. Flight case, mic clips, 2x TSM411, 1x KBM412, 2x DSM-1 shock mounts. **A**

**PMP421C** Four-pc drum pack. Case, mic clips, 2x TSM411, 1x KBM412, 1x ICM417, 2x DSM-1 shock mts. **A**

**PMP43** Four-piece drum pack. Flight case, mic clips, 3x TSM411, 1x KBM412, 3x DSM-1 shock mounts. **A**

**PMP522C** Five-piece drum pack. Includes flight case and mic clips, 2x TSM411, 1x KBM412, 2x ICM417, and 2x DSM-1 shock mounts. **A**

**PMP54** Five-piece drum pack. Flight case, mic clips, 4x TSM411, 1x KBM412, 4x DSM-1 shock mounts. **A**

**PMP632C** Six-piece drum pack. Includes flight case and mic clips, 3x TSM411, 1x KBM412, 2x ICM417, and 3x DSM-1 shock mounts. **A**

**PMP65** Six-piece drum pack. Flight case, mic clips, 5x TSM411, 1x KBM412, 5x DSM-1 shock mounts. **A**

**PMP742C** Seven-piece drum pack. Includes flight case and mic clips, 4x TSM411, 1x KBM412, 2x ICM417, and 4x DSM-1 shock mounts. **A**

**PMP834-OH2**
Eight-piece drum pack. Includes flight case and mic clips, 3x TSM411, 1x KBM412, 2x ICM417, 2x GXL2400, and 3x DSM-1 shock mounts. **A**

**PMP834C-OH1**
Eight-piece drum pack. Includes flight case and mic clips, 3x TSM411, 1x KBM412, 4x ICM417, and 4x DSM-1 shock mounts. **A**

### *DPA Microphones*

**5100** A compact solution for surround recording, a light-weight all-in-one unit that delivers 5.1 channel audio without further processing. **C**

**3503** 4003 stereo kit: large dynamic headroom, true transients, low distortion, and high sensitivity; 130V; mic amp included. **D**

**3506** 4006-TL stereo kit: large dynamic headroom, low distortion, and high sensitivity; P48. **D**

**3511** 4011-TL stereo kit: solution for a broad range of recording/amplification applications, with stereo boom and shock mounts. **D**

**3521** 4021 compact stereo kit: complete road kit for low-profile mounting directly inside a piano; exceptional as a stereo pair for overhead. **C**

**3532-S** 4041-S large diaphragm stereo kit: solid state, 130V, with mic pre-amp; transparent, revealing nature and wide dynamic range. **E**

**3532-SP** 4041-SP large diaphragm stereo kit: same sound quality as the high-voltage DPAs; low noise and high sensitivity; phantom power. **D**

**3532-T2** 4041-T2 large diaphragm stereo Kit, Tube, 130V, adds a slight musical colour. **E**

**3552** 4052 compact stereo kit: complete road kit for low-profile mounting directly inside a piano or for various A-B stereo applications. **C**

**SMK4061** Stereo mic kit, two 4061s and mounting tools. **A**

### *Fostex*

**MC10ST** Electret condenser mic (stereo set). **A**

**MC11S** Electret condenser mic (stereo). **A**

### *Grace Design*

**Space Bar** Presicion mic positioning systems. Precision markings for capsule spacing, angle, Z-axis **A**

### *Holophone*

**H2-PRO** Captures 7.1 channels of discrete surround audio w/enhanced low-frequency effects. **D**

**H3-D** Portable, surround sound microphone that automatically delivers 5.1 channels with no external mixing or signal manipulation. **B**

**H4 SuperMINI**
Camera-mountable surround mic: comes equipped with a Dolby Pro Logic II encoder. **C**

**PortaMic 5.1**
Surround mic with Dolby Pro Logic II encoder, for 2-channel capture by any video camera. **A**

### *Manley Laboratories*

**Reference Stereo Gold Microphone**
Large-diaphragm multi-pattern tube mic. **D**

### *Microtech Gefell*

**INA 5** ITU 775 array + five matched studio condenser mics (M930/940 or M950) for surround recording. **E**

**INA 5-R** Weatherproofed ITU 775 array + five matched studio condenser mics (M930/940 or M950). **E**

**M 930 Stereo**
Stereo matched handmade capsules with large gold diaphragms. Cardioid characteristic. Available with X-Y or ORTF holders **C**

**M 940 Stereo**
Stereo matched handmade capsules with large gold diaphragms. supercardioid characteristic. Available with X-Y or ORTF holders **C**

**M 950 Stereo**
Stereo matched handmade capsules with large gold diaphragms. Wide cardioid characteristic. Available with X-Y or ORTF holders **C**

### *Mojave Audio, Inc.*

**MA-100SP** Matched stereo pair of MA-100 small diaphragm tube condenser microphones. **B**

### *Neumann*

**KU 100** Dummy head w/mics: Binaural rec; 10dB pad; switchable high-pass filter. XLR, BNC, w/case. **E**

**RSM 191 A Set**
MS stereo shotgun mic, switchable to XYstereophony. LF roll-off; comes as set. **D**

**USM 69i** Large diaphragm mic. Omnidirectional, cardioid, figure-of-eight, hypercardioid, wide cardioid patterns; dual diaphragm design. **D**

### *Pearl*

**DS 60** Offers stereo recording in different modes; two rectangular dual membrane capsules; very flat and resonance-free freq response. **D**

**MS 2C** Made for MS recording of TV, video, film prod; very light; ideal for use on pole. Very durable. **C**

**MS 2CL** Made for MS recording of TV, video, film prod; very light; ideal for use on pole. Very durable. **C**

**MS 8C** Made for MS recording of TV, video, film prod; very light; ideal for use on pole. Very durable. **C**

**MS 8CL** Made for MS recording of TV, video, film prod; very light; ideal for use on pole. Very durable. **C**

**MSH 10** Specially made for MS recording of TV, video and film production. **C**

**MSH 20** Specially made for MS recording of TV, video and film production; very light; M and S channels output independently for external processing. **C**

**TL 4** Cardioid, figure-of-eight, omni directional 180° coincident stereo; versatile. 120 mV/Pa. **C**

**TL 44** Cardioid, figure-of-eight, omni directional 180° coincident stereo; versatile. **C**

### *Peluso Microphone Lab, LLC.*

**P-Stereo** Stereo large diaphragm solid state condenser. **B**

**SR-14** Stereo version of R 14 ribbon mic, 90 degree head. Comes with its own stereo matrix. **B**

### *Røde Microphones*

**NT4** Stereo condenser, two half-inch cardioid caps mounted 90 degrees. Stand mount, windshield, custom stereo mini-jack and XLR cables. **A**

**Stereo VideoMic**
Lightweight stereo DV-Cam mic. Low battery LED, high-pass filter. Standard 9V battery. **A**

### *Sanken Microphone*

**CMS-10** Stereo mono switchable shotgun mic for camera. Very short length 210.5mm, 170g . **C**

**CSS-5** Wide stereo, stereo and mono, three mode operation shotgun mic. Mono and phantom centre have the same sound characteristics. **C**

**CUW-180** A single microphone body with two cardioid condenser capsules that can be rotated freely up to 180 degree in 15 degree detent. **C**

**WMS-5** Five surround outputs f/one mic (L, C, R, LS, RS). Precise phase coherent M, S, M caps layout. **C**

### *Schoeps*

**C2 CCM4** Twin cardioid table microphone. **C**

**CMXY 4V Ug**
X/Y stereo microphone. **D**

**KFM 360** Sphere stereo microphone, can be upgraded for surround with two figure-of-eights. **D**

**KFM 6** Sphere stereo microphone. **D**

**MSTC 64g** ORTF stereo microphone. **C**

**T2 CCM4** Twin cardioid table microphone for mounting into a table plate. **D**

### *Sennheiser*

**MKE 44** Back-electret pre-polarised stereo condenser microphone, two cardioid capsules. **A**

**MKH 800 TWIN**
MKH 800 with two capsules available on XLR-5 for infinine pattern variation - Nextel or Nickel. **D**

**MKH418-S** MS Stereo microphone with a short-gun/lobar mid capsule and a figure-8 side capsule. **C**

### *Shure*

**DMK57-52** Drum Microphone Kit. Three Shure SM57, one Shure Beta52; mounting hardware. **A**

**VP88** Stereo with three-setting mid-side matrix. **B**

### *Sontronics*

**Apollo** Blumlein X/Y stereo ribbon microphone. **B**

**STC-1S** Stereo matched pair of cardioid condenser instrument microphones **A**

### *SoundField*

**DSF-1** Digital performance mic system outputs digital mono, stereo, M/S, B-format for surround. **E**

**DSF-2** Digital broadcast mic system: digital mono, stereo, M/S, B-format, surround/analogue. **E**

**DSF-3** Digital surround processor, converts SoundField Digital B-format audio to digital 5.1 surround. **D**

**MKV** Multi-capsule mic inc. control unit, outputs mono, stereo, B-format for surround rec. **D**

**SMP200** Gain-matched four channel mic pre-amp designed for use with SPS200. **B**

**SP451** B-format to 5.1 surround sound de-coder. **D**

**SPS200** Software controlled microphone, software driven SoundField microphone aimed at studio and laptop location recording. **C**

**SPS422B** Multi-capsule mic inc. control unit, outputs mono, stereo, B-format for surround rec. **D**

**ST350** Multi-capsule mic inc. mains or battery powered control unit, outputs mono, stereo and B-format for portable surround recording. **D**

**UPM-1** Stereo to 5.1 converter designed for HD broadcast market. **D**

### *Studio Projects*

**C4** Small diaphragm matched pair condenser microphone set of instrument mics. C4 provides excellent pickup of on-axis sources! **A**

### *Superlux*

**E522/B** Handheld X/Y stereo condenser, unbal, terminates 2x mini jack, 30-20kHz response. **A**

**E523/D** Handheld X/Y stereo condenser, balanced, terminates 2x XLR Male, 30-20kHz response. **A**

**E524D** XY Stereo Electret microphone. Powered by internal battery or phantom power. **A**

**E531/BCS** Compact electret condenser stereo mic with 90/120 deg. Coverage, mini jack, 100-15kHz response. Inc.weighted base/windscreen. **A**

### *Terretac*

**iQuader** USB Stereo mic. Zero latency headphone. **A**

### *Trinnov Audio*

**Surround Recording Platform**
5.1 mic array and processor. The benchmark in terms of soundstage accuracy. Provides high compatibility in down-mixing. **E**

### *Violet Design*

**The Flamingo Stereo**
Two large size capsules in rotating large spherical metal mesh heads, integrated original construction suspension. **C**

## Dynamic Microphones

### *AKG*

**D 112** Large diaphragm dynamic stage and studio microphone for bass instruments. Handles up to 160dB with no audible distortion. **A**

**D 230** Metal-bodied dynamic ENG mic, exceptional sensitivity and clarity. Extended shaft allows for easy placement of station flags. **A**

**D 40** Dynamic instrument mic designed for drums, wind instruments, guitar amps. AKG Varimotion diaphragm. Custom capsule mounting. **A**

**D 5** Extremely rugged vocal/speech microphone. Patented AKG laminated varimotion diaphragm. Spring steel wire-mesh grille. **A**

**D 7** Dynamic reference mic. Hum compensation coil. Patented AKG laminated-varimotion diaphragm. New acoustical design inner windscreen. **A**

### *Audio-Technica*

**AE4100** Cardioid vocal mic. **A**

**AE6100** Hypercardioid vocal mic. **A**

**AT8004** Stereo, handheld, goose, adaptive array mics. **A**

**AT8010** Handheld microphone. **A**

**AT8031** Stereo, handheld, goose, adaptive array mics. **A**

**AT8033** Stereo, handheld, goose, adaptive array mics. **A**

**AT804** Omni-directional reporter's microphone. **A**

**AT804L** Stereo, hand, gooseneck, adaptive array mics. **A**

**AT808G** 425mm-long dynamic double gooseneck microphone with XLRM output. **A**

**AT849** Stereo boundary mic, full mono compatibility. **A**

**ATR20** Vocal/instrument mic with hardwired cable. **A**

**ATR30** Multi-purpose vocal microphone. **A**

**ATR3M** Dynamic gooseneck w/push-to-talk switch. **A**

**ATR50** Balanced dynamic microphone. **A**

**MB1K** Vocal microphone with high output. **A**

**MB2K** For amplified and acoustic instruments. **A**

**MB3K** Vocal microphone with extended response. **A**

**PRO25** High-SPL hypercardioid dyn. instrument mic. **A**

**PRO25AX** Update of PRO25; dynamic microphone for high SPL environments. **A**

**PRO31** Cardioid dynamic with on/off switch. **A**

**PRO31QTR** Cardioid dynamic with on/off switch (includes XLRF-to-1/4-inch jack cable). **A**

**PRO41** Cardioid dynamic with on/off switch (includes XLRM-to-XLRF cable). **A**

**PRO61** Premium hypercardioid dynamic mic. **A**

**PRO63** Dynamic cardioid microphone with tailored response (includes XLRF-to-XLRM cable). **A**

**PRO70** Cardioid condenser lapel/instrument mic. **A**

**PRO8HECW** Dynamic headband-mount mic terminated with HRS plug. **A**

**PRO8HEX** Dynamic headworn hypercardioid dynamic microphone. **A**

### *Audix*

**AX-CD11** Dynamic cardioid mic featuring zinc alloy construction, low impedance. **A**

**AX-CD11H** Dynamic cardioid mic featuring zinc alloy construction, high impedance. **A**

**AX-D2** VLM type-B, high gain, excellent for toms, floor toms, and congas. **A**

**AX-D4** VLM type-D , flat linear response down to 63Hz, excellent for kick drum, bass cabs. **A**

**AX-D6** VLM type-E, provides huge sound with clarity and punch for kick drum. **A**

**AX-DM6** As D6 in Nickel Plating. **A**

**AX-DP4A** Four-pc pack - 1x i5, 2x D2, 1x D4, 4x DVICE, 4x MC2. **B**

**AX-DP5A** Five-pc pack - 1x i5, 2x D2. 1x D4, 1x D6, 4x DVICE, 5x MC2. **B**

**AX-DP6** Six-pc pack - 1x i5, 2x D2, 1x D4, 2x ADX51, 4x DVICE, 5x MC2. **B**

**AX-DP7** Seven-pc pack 1x i-5, 2x D2, 1x D4, 1x D6, 2x ADX51, 4x D-Vice. **B**

*Audix DP7 Dynamic Mics*

**AX-DPELITE** Eight-pc pack - 1x i5/D4/D6, 2x D2, 2x SCX25A, 1x SCX-HC, 4x DVICE, 5x MC2. **C**

**AX-F10** Dynamic instrument mic with integral clip. Excellent for snare, toms, guitar. **A**

**AX-F12** Dynamic instrument mic with integral clip. Extended bass response for kick or floor tom. **A**

**AX-F14** Dynamic kick drum mic, integral clip. Extended lows and filtered punch for low end. **A**

**AX-F15** Condenser mic for o/heads, hi-hat, cymbals. 9-52 volts phant required. **A**

**AX-F50** Dynamic cardioid vocal mic, Lo Z, pouch/clip. **A**

**AX-F50BP** Four F50 mics and clips in aluminium case. **A**

**AX-F50S** As F50 with on/off switch. **A**

**AX-F90** Mini clip-on condenser for drums and perc, cardioid. Inc. 12ft cable. **A**

**AX-FIREBALL**
Pro dynamic mic designed for harmonica. **A**

**AX-FIREBALL/V**
Same as the Fireball. With volume control. **A**

**AX-FUSION4**
3x F10 snare/tom; 1x F12 kick. **A**

**AX-FUSION6**
3x F10 snare/tom; 1x F12 kick; 2x F15 condenser overheads. **A**

**AX-FUSION7** 1x F14 kick drum mic; 3x F10, 1x F12, 2x F15. **A**

**AX-I5** VLM type-B, all-purpose instrument mic. **A**

**AX-OM11** Re-issue of the legendary OM1 mic from 1985. VLM type-A capsule. **A**

**AX-OM2** VLM type-B capsule, lower mid-bass and slight mid boost. Inst/Vocals. **A**

**AX-OM2/S** As OM2 with on/off switch. **A**

**AX-OM3** VLM type-B transformerless capsule, wide natural response. **A**

**AX-OM3/S** As OM3 with on/off switch. **A**

**AX-OM5** VLM type-C capsule, very high o/put, unsurpassed gain before feedback. **A**

**AX-OM6** VLM type-D capsule, full bodied vocal sound, extended low end response. **A**

**AX-OM7** VLM type-C transformerless capsule, highly accurate. **A**

### *Behringer*

**UltraVoice XM8500**
Studio, live sound. Cardioid pattern; two-stage internal pop filter. freq. resp: 50Hz, 15kHz. XLR. Ships with mic clip, case. **A**

### *Berliner Microphones*

**DK1** Large diaphragm versatile dynamic kick drum mic with 162 SPL. **X**

**U7** Mid-priced large diaphragm cardioid tube condenser mic hand built in Europe/USA. **X**

### *beyerdynamic*

**M 130** Double ribbon mic, pure aluminium membrane, suberb transient response, figure-eight. **A**

**M 160** Double ribbon microphone, pure aluminium membrane, suberb transient response, hypercardioid, studio and live applications. **A**

**M 201 TG** Dynamic mic with superior intelligibility, high sensitivity, and true hypercardioid polar response, ideal for instrument. **A**

**M 260** Ribbon mic with built-in high-pass-filter, pure aluminium membrane, hypercardioid. **A**

**M 58** Omni-directional dynamic mic specifically designed for ENG/EFP applications; internal shockmount and 40Hz to 20kHz response. **A**

**M 59 S** Cardioid pattern dynamic mic, power switch, internal shockmount, scratch-resistant finish. **A**

**M 69 TG** Microphone classic for vocals, pure sound for guitar amps, hypercardioid pattern, moving coil microphone, 50Hz to 16kHz . **A**

**M 88 TG** Dynamic vocal mic with hypercardioid response that doubles as an instrument mic due to its extended low and high response. **A**

**M 99** Hypercardioid, moving coil mic with neodymium magnet, and Mylar diaphragm. **A**

**M 99** Dynamic presenter's mic, mass reduced diaphragm for clear high SPLs. **A**

**Opus 39** Supercardioid pattern mic with dynamic element and internal shockmount. **A**

**Opus 62** Clip-on mic for wind instruments, hypercardioid, high SPL, flexible gooseneck. **A**

**Opus 66** Small size, clawmount percussion mic, high gain eliminates mechanical and handling noises. **A**

**Opus 69** Professional supercardioid dynamic vocal mic capable of withstanding high sound pressure levels with a wide response. **A**

**Opus 89** Ultimate dynamic mic (hypercarioid) for rock/pop singers, v.high volume before feedback. **A**

**Opus 99** Large diapgragm dynamic (hypercardioid) mic with EQ for miking low-frequency instruments, ideal for kick drums, bass cabinets, and tubas. **A**

**TG-X 47** Dynamic instrument mic (supercardioid), ideal for snare drums and E-guitar amps. **A**

**TG-X 48/TG-X 58**
The classic among classics, dynamic vocal mic (supercardioid), excellent feedback suppresion, extremely durable, with power switch. **A**

**TG-X 60** Exceptional powerful vocal microphone (hypercardioid), ideal for pop, soul, and jazz singers, strong proximity effect. **A**

**TG-X 80** Top class dynamic vocal mic (hypercardioid), studio quality accuracy, outstanding dynamic range, pronounced proximity effect. **A**

### *CAD*

**ICM417** Short body electret condenser for overheads, hi-hats, instruments. **A**

**KBM412** Large diameter neodymium dynamic percussion mic. for Kick drum, floor toms. **A**

**TSM411** Neodymium dynamic general purpose drum mic for snare/toms. **A**

### *Electro-Voice*

**635A** Dynamic mic, omnidir. reporters mic. **A**

**635A/B** Dynamic mic, omnidirectional reporters mic. **A**

**635N/D-B** Dynamic microphone with neodymium element, omnidirectional reporters mic. **A**

**N/D267A** Cardioid pattern; dynamic element; neodymium magnet; VOB bass enhancement technology; Memraflex grille. **A**

**N/D267AS** As above plus switch. **A**

**N/D367S** Female Vocal, Cardioid pattern; dynamic element; VOB bass enhancement technology; Memraflex grille switch. **A**

**N/D468** Supercardioid pattern; dynamic element; neodymium magnet. Response: 30Hz-22kHz. **A**

**N/D478** Instrument mic. Cardioid pattern; dynamic element; neodymium magnet; VOB bass enhancement technology. **A**

**N/D767a** Supercardioid dynamic microphone; switched low-frequency rolloff; VOB bass enhancement technology; Memraflex grille. **A**

**N/D868** Cardioid pattern; dynamic element; high SPL. Response: 20Hz-10kHz. XLR. Ships with stand adapter, gig bag. **A**

**N/D967** Concert sound vocal, super cardioid, highest-gain-before-feedback. **A**

**RAVEN** Dynamic studio/live cardioid microphone. **A**

**RE16** Variable-D, Super Cardioid. **A**

**RE20** Cardioid dynamic microphone with variable-D anti-proximity effect technology; built-in pop/wind filter; roll-off switch. **A**

**RE27N/D** Cardioid dynamic microphone; roll-off switch; N/DYM high output technology; Variable-D antiproximity effect technology. **A**

**RE50/B** Classic-inch Interview mic, Omni. **A**

**RE50N/D B** RE 50 with N/Dym element. **A**

### *Heil Sound, Ltd.*

**Classic Pro** Large diaphragm dynamic mic in the styling of the old classic ribbon mics of the 20s and 30s. **A**

**Heritage** Large diaphragm dynamic mic with the styling of a large 1950s dynamic. **A**

**PR 22** Extreme dynamic range vocal mic with low handling noise. **A**

**PR 35** High output large diaphragm dynamic extended range vocal mic. **A**

**PR20** Large diaphragm dynamic handheld microphone with smooth articulation. **A**

**PR30** Large Diaphragm dynamic microphone with smooth midrange response. **A**

**PR40** Large Diaphragm Dynamic mic with extended frequency response (28Hz to 18kHz). **A**

### *JJlabs*

**BMD950 II** Dynamic big membrane mic. 1.25-inch membrane with Neodymium magnet generates high output and eliminates feedback. **X**

**DBD1** Dynamic microphone for bass drum. **X**

**DK7SR** Seven drum microphones, microphone holders, drum rim attachments, case. **X**

**HZD-1** For those who want that old 78 Louis Prima vocal sound or need the distorted sound that makes the harmonica stand out. **X**

**ND6000** Dynamic mic for vocals, middle price range. **X**

### *Microtech Gefell*

**MD 100** Dynamic mic. Cardioid, internal elastic suspension, built-in pop filter. **A**

**MD 110** Dynamic mic. Super cardioid, internal elastic suspension, built-in pop filter. **A**

**MD 120** Dynamic mic. Omni-directional, internal elastic suspension, built-in pop filter. **A**

### *MXL*

**MXL-FOX-PACK**
Three dynamic handheld mics in handy rec pack. Uni-dir (supercardioid). Solid construction for live use. Pouches/mic clips inc. **A**

### *Neumann*

**BCM 705** Dynamic hypercardioid mic designed for close working in radio studios. **A**

### *Røde Microphones*

**Procaster** Broadcast quality dynamic mic designed for voice applications. Cardioid response, ideal for on-air use in commercial radio. **A**

### *Samson*

**QKick** Heavy duty dynamic mic voiced for kick drums and other low-frequency sources. **A**

**QSnare** Dynamic mic voiced for snare drum. **A**

**QTom** Dynamic mic voiced for tom drums. **A**

### *Sennheiser*

**e602** Cardioid dynamic mic for bass instruments. **A**

**e602 II** Cardioid dynamic mic for bass instruments. **A**

**e604** Cardioid dynamic mic for close drum miking. **A**

**e606** Super-cardioid dynamic mic for guitar cabs. **A**

**e608** Super-cardioid miniature dynamic microphone for clip miking woodwind, brass and drums. **A**

**e815s-j** Cardioid dynamic mic. XLR to jack cable. **A**

**e815s-x** Cardioid dynamic mic, XLR to XLR cable. **A**

**e825s** Cardioid dynamic mic, noiseless, lockable. **A**

**e835** Cardioid dynamic mic, reduced proximity eff. **A**

**e835s** e835 with noiseless, lockable on/off switch. **A**

**e840** Cardioid dynamic mic, for loud stage levels. **A**

**e840s** As e840, noiseless and lockable on/off switch. **A**

**e845** Super-cardioid dynamic microphone. **A**

**e845s** e845 with noiseless, lockable on/off switch. **A**

**e902** Dynamic cardioid instrument microphone, suitable for kick drums, bass guitar-amps, tuba, and other bass instruments. **A**

**e904** Cardioid dynamic instrument microphone especially designed for toms. **A**

**e905** Cardioid dynamic instrument microphone especially designed for snare drums. **A**

**e906** Super-cardioid dynamic instrument microphone especially designed for miking guitar cabs. **A**

**e935** Cardioid dynamic microphone, professional vocal mic with 100% metal casing. Developed to cut through high on-stage levels. **A**

**e945** Super-cardioid dynamic mic, pro vocal mic 100% metal casing, exc. feedback rejection. **A**

**MD 21** Omni-directional microphone with integral 3/8-inch thread for mounting. **A**

**MD 42** Omni-directional rugged reporters mic. **A**

**MD 421** Cardioid dynamic microphone with integral five-position bass roll-off switch. **A**

**MD 425** Super-cardioid dynamic microphone for speech and vocal applications. **A**

**MD 431 II** Super-cardioid dynamic microphone for speech/vocals, shock-mounted capsule. **A**

**MD 441** Super-cardioid dynamic mic, studio quality. **B**

**MD 46** Cardioid rugged reporters microphone. **A**

**MD 5005** Super-cardioid dynamic microphone head for SKM 5000/5200. **A**

### *Shure*

**520DX Green Bullet**
Omnidirectional pattern; dynamic element; volume control. freq. resp: 100Hz-5kHz. Designed for harmonica players. **A**

**55SH Series II**
Cardioid mic with dynamic element; retro shell; on/off switch; 50Hz-15kHz response. **A**

**565** Dynamic Mic. Field, studio, broadcast. Cardioid pattern; dynamic element; magnetic reed lock; dual impedance operation. **A**

**588SDX** Cardioid pattern; dynamic element; neodymium magnet; on/off switch; selectable impedance; proximity effect roll-off. **A**

**Beta 57A** Dynamic Mic. Studio, live sound. Supercardioid pattern. freq. resp: 50Hz-16kHz. Vocals, acoustic and electric instruments. **A**

**Beta52A** Dynamic kick drum/bass microphone. **A**

**Beta56A** Dynamic snare/tom-tom drum microphone. **A**

**Beta58A** Dynamic vocal microphone. **A**

**PG48** Dynamic vocal microphone. **A**

**PG52** Dynamic kick drum microphone. **A**

**PG56** Dynamic snare/tom-tom drum microphone. **A**

**PG57** Dynamic instrument microphone. **A**

**PG58** Dynamic vocal microphone. **A**

**SM48-LC** Cardioid; dynamic element; on/off switch. **A**

**SM57** Dynamic instrument/snare microphone. **A**

**SM58** Dynamic vocal microphone. **A**

**SM63** Omnidirectional pattern; dynamic element; internal mechanical isolation; Veraflex grille; 80Hz-20kHz frequency response. **A**

**SM7B** Dynamic voice-over/instrument mic. **A**

**SM7B** Broadcast, live sound, studio. Cardioid pattern; dynamic element; bass rolloff switch; midrange emphasis switch. **A**

**VP64A** Broadcast. Omnidirectional pattern; dynamic element. Frequency response: 50Hz-12kHz. **A**

### *Sontronics*

**STC-80** Handheld dynamic microphone. **A**

### *Superlux*

**D112/C** Harmonica microphone. **A**

**DRK681** Eight piece condenser drum set. 4x snare/tom, 1x E100 kick, 3x hat. Includes mic clips and aluminium flight case. **A**

**DRKA3** Three mic drum kit. 1x kick and 2x snare/tom. **A**

**DRKA3C2** Five mic drum kit.1x kick,2x snare/tom,2x hats. **A**

**DRKA5** Five mic drum kit. 1x kick and 4x snare/tom. **A**

**DRKA5C2** Seven mic drum kit set. 1x kick, 4x snare/tom, 2x hats. **A**

**DRKB5C2** Seven mic drum kit set. 1x kick, 3x tom, 2x hats, 1x dedicated snare. **A**

**DRKF5H3** Eight mic drum kit set. 1x kick, 3x tom, 1x hat, 1x dedicated snare, 2x overhead. **A**

**DRKK5C2** Seven mic drum kit set. 1x kick, 3x tom, 2x hats, 1x dedicated snare, 4x HM12A, 8x mic cables, aluminium flight case. **A**

**E100** Kick drum boundary mic. Excellent attack and bass punch. 1.5m permanent attached cable. **A**

**ECO88S/6** Six pack ECO-88S hand-held dynamic mic with on/off switch and XLR connection. **A**

**FH12S** Dynamic vocal super cardioid mic w/switch. **A**

**R102** Ribbon microphone with figure-of-eight pattern, low impedance, and low distortion. Perfect for vocal, guitar, and bass. Mounting bracket/cable included. **A**

**S241** 1/2-inch diaphragm cond instrument mic. **A**

**TOP248** Dynamic vocal super cardioid mic. **A**

### *Wharfedale Pro*

**KM-1** Hand held dynamic super cardioid mic with cast zinc body and gold plated XLR connector. **A**

**KM-2** Hand held dynamic super cardioid mic with cast zinc body and gold plated XLR connector. **A**

**KM-4** Dynamic kick/bass/tom mic with super cardioid polar response, cast zinc body and gold plated XLR connector. **A**

**KM-5** Dynamic snare/tom mic with super cardioid polar response, cast zinc body and gold plated XLR connector. **A**

**KMD-7** Seven-piece drum mic kit comprising of 2x KM3 + 1x KM4 + 4x KM5 + rugged carry case. **A**

## Wireless Mic Systems

### *AKG*

**DMS 700** Digital wireless system for broadcast, installed and live sound applications. Premium audio quality, ultra-wide tuning range and proprietary signal encryption for sensitive information. **D**

**WMS 450** Highly flexible wireless system, scalable for demanding applications. Twelve simultaneous channels and range of transmitter options. **B**

**WMS 4500** Complete wireless networkable solution. Ultra-compact design. Wide range of transmitter options. Integration into a HiQnet system. **C**

### *Audio Ltd*

**DX2040 True Diversity Receiver**
Small, portable UHF true diversity receiver, 24MHz switch bandwidth; infrared control. **C**

**En2 MX** Miniature non-diversity receiver powered via a single AA battery. Up to 30MHz switching range. Scan facility. Easy set up. OLED display and navigation switch allows the receiver to be used for radio mic and IFB monitoring apps. **A**

**En2 TX** Miniature pocket transmitter powered from single AA battery. OLED display and navigation switch. 3.5mm stereo locking jack socket. Can be used as radio mic or IFB transmitter. **A**

**HX2040 transmitter**
UHF handheld transmitter with changeable condenser capsules from the Schoeps Colette range; up to 24MHz switching bandwidth. **B**

**miniTX transmitter**
Very small transmitter with up to 24MHz switching bandwidth; powered from 2x 1.5V AAA batteries; infrared interface. **B**

**RK2040 studio rack**
470 to 1000MHz UHF four-way true diversity receiver rack, active filtered distribution amplifier PC interface; switching bandwidth 24MHz. **D**

**RK3 3 way portable rack**
Portable rack for up to three DX2040 receivers; built-in active distribution amp with auxilliary outputs to allow two RK3 to be cascaded. **B**

**RK6** Portable rack frame for up to six DX2040 receivers. Plug and play. Active distribution amp allows 2 RK6 racks to be cascaded. OLED for RF, audio, battery monitoring. **C**

**TX2040 transmitter**
UHF pocket transmitter with up to 24MHz switching bandwidth; 10-hour battery life from 1x 6LR6 9V battery; infrared interface. **B**

### *Audio-Technica*

**AEW-4110** AEW-4100 receiver and AEW-T1000 unipak transmitter. **B**

**AEW-4230** AEW-R4100 receiver and AEW-T3300 hand-held cardioid condenser microphone. **B**

**AEW-4240** AEW-R4100 receiver and T4100 hand-held cardioid dynamic microphone. **B**

**AEW-4250** AEW-R4100 receiver and AEW-T5400 cardioid condenser microphone. **C**

**AEW-4260** AEW-R4100 receiver and AEW-T6100 hand-held hypercardioid dynamic mic. **B**

**AEW-5111** Dual-receiver and 2 AEW-T100 unipak TXs. **D**

**AEW-5233** Dual-receiver and two AEW-T3300 hand-held cardioid condenser microphones. **D**

**AEW-5244** Dual-receiver and two AEW-T4100 hand-held cardioid condenser microphones. **D**

**AEW-5255** Dual-receiver and two AEW-T4100 hand-held cardioid condenser microphones. **D**

**AEW-5266** Dual-receiver and two AEW-T6100 hand-held hypercardioid condenser mics. **D**

**AEW-5313** Two AEW-T1000 transmitters, and AEW-T3300 hand-held cardioid condensers. **D**

**AEW-5314** Dual-receiver, two AEW-T1000 unipak transmitter, and AEW-T4100 hand-held cardioid dynamic microphones. **D**

**AEW-5315** Dual-receiver, two AEW-T1000 unipak transmitters, and AEW-T5400 hand-held cardioid condenser microphones. **D**

**AEW-5316** Dual-receiver, AEW-T1000 unipak transmitter, and AEW-T6100 hand-held hypercardioid dynamic microphone. **D**

**ATW-1811** Single channel UHF wireless mic system. **B**

**ATW-1812** Single channel UHF wireless mic system. **B**

**ATW-1821** Dual channel UHF wireless mic system. **C**

**ATW-1822** Dual channel UHF wireless micr system. **C**

**ATW-1823** Dual channel UHF wireless mic system. **C**

**ATW-701/P+**
700 series. **A**

**ATW-R1810**
1800 Series single-ch true diversity receiver. **A**

**ATW-R1820**
1800 Series dual-ch true diversity receiver. **B**

**ATW-R2100UK**
UHF true diversity receiver for use with the ATW2000 series. **A**

**ATW-T1801** 1800 Series UniPak body-pack transmitter. **A**

**ATW-T1802** 1800 Series plug-on transmitter. **A**

**ATW-T210** UHF true-diversity beltpack transmitter for use with the ATW2000 series. **A**

**ATW-T220** UHF true-diversity hand-held receiver for use with the ATW2000 series. **A**

**ATW2110/G**
Frequency-agile true-diversity UHF wireless system with AT8319 guitar cable. **A**

**ATW2110/H** Frequency-agile true-diversity UHF wireless system with PRO8HECW headworn mic. **A**

**ATW2110/HC1**
Frequency-agile true-diversity UHF wireless system with PRO8HECW headworn mic. **A**

**ATW2110/HC2**
Frequency-agile true-diversity UHF wireless system with ATM73CW headworn mic. **A**

**ATW2110/P** Frequency-agile true-diversity UHF wireless system with AT829CW lapel microphone. **A**

**ATW2110/P1**
Frequency-agile true-diversity UHF wireless system with ATM73CW headworn mic. **A**

**ATW2110/P2**
Frequency-agile true-diversity UHF wireless system with AT831CW lapel microphone. **A**

**ATW2110/P3**
Frequency-agile true-diversity UHF wireless system with AT831CW lapel microphone. **A**

**ATW2110UK**
Frequency-agile true-diversity UHF beltpack system. **A**

**ATW2120UK**
Frequency-agile true-diversity UHF wireless system with AT831CW lapel microphone. **A**

*Audio Technica IEM M3 System*

**ATW3110** Frequency-agile true-diversity UHF wireless system with beltpack system. **A**

**ATW3110G** Frequency-agile true-diversity UHF wireless and beltpack system with AT8319 guitar lead. **A**

**ATW3110H** Freq-agile true-diversity UHF wireless/beltpack system with PRO8HECW headworn mic. **A**

**ATW3110HC** Frequency-agile true-diversity UHF wireless and belt pack system w/ATM75CW headworn mic. **A**

**ATW3110P** Frequency-agile true-diversity UHF wireless and beltpack system with MT838CW. **A**

**ATW3110P1** Frequency-agile true-diversity UHF wireless and beltpack system with AT899CW. **A**

**ATW3110P2** Frequency-agile true-diversity UHF wireless and beltpack system with AT831AW. **A**

**ATW3141** Frequency-agile true-diversity UHF wireless system with AE4100 hand-held mic. **A**

**BEC-AT1810** Wireless receiver hodler for the ATW-R1810. **A**

**BEC-AT1820** Wireless receiver hodler for the ATW-R1820. **A**

**BEC-HSA-VERT** Hot shoe vertical mounting for ATW-R1810. **A**

**EP3** In ear monitor earphones. **X**

**M2** In ear monitor systems. **A**

**M2R** In ear monitor receiver. **A**

**M2T** In ear monitor transmitter. **X**

**M3** In ear monitor systems. **B**

**M3R** In ear monitor receiver. **A**

**M3T** In ear monitor transmitter. **X**

**PRO92cW** Wireless essentials. **A**

**PRO92cW-TH** Wireless essentials. **A**

### *Audix*

**AX-W3/310** RAD360 system with OM3 handheld transmitter and bodypack transmitter. **B**

**AX-W3/ADX10** RAD360 system with bodypack transmitter and ADX10 lavalier. **B**

**AX-W3/ADX10FL** RAD360 system with bodypack transmitter and ADX10-FL Flute mic. **B**

**AX-W3/ADX20** RAD360 system with bodypack transmitter and ADX20 lavalier. **B**

**AX-W3/ADX20I** RAD360 system with bodypack transmitter and ADX20i Sax mic. **B**

**AX-W3/ADX5** RAD360 system with bodypack transmitter and ADX5 lavalier. **B**

**AX-W3/BP** RAD360 system with bodypack transmitter, without mic. **A**

**AX-W3/FIREBALL** RAD360 sys/bodypack transmitter and FireBall harmonica mic. **B**

**AX-W3/G** RAD360 system with bodypack transmitter for Guitar. **A**

**AX-W3/HT2** RAD360 sys with bodypack transmitter and HT2 headset Mic for vocals. **B**

**AX-W3/HT5** RAD360 sys/bodypack trans/HT5 headset Mic for presentation. **B**

**AX-W3/OM3** RAD360 w/OM3 dyn. handheld transmitter. **B**

**AX-W3/OM5** RAD360 w/OM5 dyn. handheld transmitter. **B**

**AX-W3/OM6** RAD360 w/OM6 dyn. handheld transmitter. **B**

**AX-W3/OM7** RAD360 w/OM7 dyn. handheld transmitter. **B**

### *beyerdynamic*

**Opus 650 Set** Wireless UHF lavalier mic system with 16 frequencies, ACT, and infra-red link. **B**

**Opus 654 Set** Wireless UHF mic system with neckworn mic, 16 frequencies, ACT, and infra-red link. **B**

**Opus 660** Hand-held UHF wireless mic system, interchangeable hypercardioid dynamic mic capsule, 16 freqs, ACT, and infra-red link. **B**

**Opus 669** Hand-held UHF wireless microphone system, interchangeable supercardioid dynamic mic capsule, 16 freqs, ACT, and infra-red link. **B**

**Opus 681** Hand-held UHF wireless microphone system, interchangeable cardioid condenser mic capsule, 16 freqs, ACT, and infra-red link. **B**

**Opus CM 930** True condenser mic capsule (TG-X 930) for use with S 900 (M) transmitter module; available in silver or black, switchable low-cut-filter. **A**

**Opus DM 960** Dynamic (TG-X 60) mic capsule for use with S 900 (M) transmitter module; silver or black. **A**

**Opus DM 969** Dynamic (Opus 69) microphone capsule for use with S 900 (M) transmitter module. **A**

**Opus EM 981** Electret condenser microphone capsule (Opus 81) for use with S 900 (M) transmitter module, switchable low-cut-filter. **A**

**Opus NE 900 D** 1U two-channel diversity receiver with alphadial data access and 99 frequencies per receiver, auto channel targeting. **B**

**Opus NE 900 Q** 1U four-channel diversity receiver with alphadial data access, 99 frequencies per receiver, ACT). **B**

**Opus NE 900 S** 1U single-channel diversity receive with alphadial data access and 99 frequencies per receiver, auto channel targeting. **B**

**Opus S 900** UHF transmitter module without capsule, plastic housing, can be used with all Opus 900 interchangeable capsules. **A**

**Opus S 900 M** UHF transmitter module without capsule, magnesium alloy housing, can be used with all Opus 900 interchangeable capsules. **A**

**Opus TS 900 C** UHF beltpack transmitter for Opus 900-series; plastic housing, LCD, ACT and scan functions. **A**

**Opus TS 900 M** UHF beltpack transmitter for use with Opus 900-series; magnesium alloy housing, LCD with ACT and scan functions. **A**

### *DPA Microphones*

**4060** High-sensitivity miniature omnidirectional mic, for capturing big, open, natural sounds when the mic needs to be small and discreet. **A**

**4061** Low-sensitivity miniature omnidirectional mic, suited to capturing big, open, natural sounsd when the mic needs to be small and discreet. **A**

**4062** Extra-low-sensitivity miniature omnidirectional mic, suited to capturing big, open, natural sounds when mic needs to be small/discreet. **A**

**4063** Low-sensitivity DC mini omnidirectional mic, suited to capturing big, open, natural sounds when the mic needs to be small and discreet. **A**

**4065** Omnidir. headband, wireless onstage use; band is easily bent to fit any head shape. **A**

**4066** Omnidirectional headband, for wireless on-stage use; clean and transparent sound quality; easy and fast adjustment possibilities. **A**

**4067** Low-sensitivity DC omnidir headband; excellent for stage use; clean and transparent sound quality; easy and fast adjustment possibilities. **A**

**4071** Miniature omnidirectional mic with presence boost; optimised by pre-equalisation for speech clarity in any chest-worn mic placement. **A**

**4080** Cardioid lavalier microphone, optimised for speech; very small and discreet, excellent for television and public speaking applications. **A**

**4088** Cardioid headband mic, excellent for on-stage use; clean, transparent sound quality with great spill rejection; easy and fast adjustments. **A**

**4099G** Clip mic for guitar, dobro, lap steel; offers numerous placement possibilities, sounds more natural than an internal mic or pickup. **A**

**4099S** Clip mic for tenor, alto, soprano sax; exceptional gain-before-feedback and a broad spectrum of uncompromised tonal possibilities. **A**

**4099T** Clip mic for trumpet, trombone; with or without mute, easy to move, effortlessly handles even the highest sound pressure levels. **A**

**4099V** Clip mic for violin, viola, banjo, mandolin; discrete design and gentle holder, extremely rugged, provides stable positioning. **A**

**EMK4071** ENG/EFP mic kit, comprising 4071 with various mounting tools to use when the mic is allowed to be visible (for hosts or interviews). **A**

**FMK4071** Film microphone kit, comprising 4071 with various mounting tools to use when the mic is not allowed to be visible. **A**

**IMK4061** Instrument mic kit: a close mic solution for a wide variety of musical instruments with a very clean, detailed, and natural sound quality. **A**

**MSS6000** Mic summation system: provides control of up to ten sound sources, reducing that ten down to two channels on a mixing console. **E**

### *Electro-Voice*

**RE2-410** Handheld system with RE410 Condenser radio mic (inc. RE2 receiver and stand adaptor). **B**

**RE2-510** Handheld system with RE510 Condenser radio mic (inc. RE2 receiver and stand adaptor). **B**

**RE2-BP** Belt pack system with BPU-2 Body pack and RE2 Receiver (without microphone). **B**

**RE2-G** Guitar system with MAC-G3 Guitar cable (inc. BPU-2 body pack and RE2 Receiver) guitar optimisation setting. **B**

**RE2-L10** Belt pack system,OLM-10 omnidir Lavalier mic (inc. BPU-2 body pack and RE2 Receiver). **B**

**RE2-L21** Belt pack system with ULM-21 Cardioid Lavalier mic (inc. BPU-2 body pack and RE2 Receiver). **B**

**RE2-N7** Handheld system with N/D767a radio mic (inc. RE2 receiver and stand adaptor). **B**

**REV-BP** REV Series cast magnesium bodypack transmitter with TA4F connector to be used with microphone or guitar cord (not included). **B**

**REV-D** Dual 950 ch UHF receiver w/Advance Clearscan 2x1/2 wave antennas, rack mount hardware, antenna pass through, internal power supply. **C**

**REV-HC4** REV Concert series metal handheld transmitter with RE410 head (interchangeable). **B**

**REV-HC5** REV Concert series metal handheld transmitter with RE510 head (interchangeable). **B**

**REV-HD7** REV Concert series metal handheld transmitter with N/D767a head (interchangeable). **B**

**REV-HD9** REV Concert series metal handheld transmitter with N/D967 head (interchangeable). **B**

**REV-S** Single 950 channel UHF receiver with Advance Clearscan 2x1/2 wave antennas, rack mount hardware and internal power supply. **C**

### *Micron*

**DDH2** Dual diversity housing with integral antenna and power distribution. **X**

**MR700** 700 Series monitoring receiver, low-noise, fatigue-free monitoring. **X**

**SDR116** Explorer 100 series small diversity receiver. 16 channels. **X**

**SDR256** Explorer 100 series small diversity receiver. 256 channels. **X**

**SDR550** Explorer 100 series small diversity receiver. 256 channels. **X**

# PLASA 09

EARLS COURT / 13-16 SEPTEMBER 2009

# 13.09.09

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**SDR770** 700 Series small diversity receiver. **X**

**TX700** 700 series pocket transmitter. switchable basscut and phase rev, range of powering options. **X**

**TX700B** Explorer 100 series pocket transmiter. 256 channels with phase reverse, switched LPF. **X**

**TX703** 700 series handheld transmitter. Omni, cardioid, hypercardioid options, three-position sensitivity and bass-cut switches. **X**

**TX716A** Explorer 100 series pocket transmitter. 16 channels. **X**

**TX7256** Explorer 100 series pocket transmitter. 256 channels. **X**

### *MIPRO Electronics Co., Ltd*

**ACT-51** Single-Channel Wireless Microphone System built to handle tough conds. **X**

**ACT-82** Encrypted wireless mic system 24-bit audio quality, 10 preset EQs, digital RF transmission, DigitnamicPlus tech, color VFD panel. **X**

### *Neumann*

**KK 104 S** Live sound cardioid pattern. For Sennheiser SKM 5200 and SKM 5000 N handheld transmitter. **B**

**KK 105 S** Live sound supercardioid pattern. For Sennheiser SKM 5200 and SKM 5000 N. **B**

### *Samson*

**Airline 77** Wireless mics using Samson's Airline technology (no need for beltpack). Hand-held, lavalier, headset, and guitar transmitter options. **A**

### *Sennheiser*

**A 1031-U** Omni-directional passive remote antenna **A**

**A 12AD-UHF**
UHF directional antenna, integ. booster amp. **B**

**A 2003 UHF**
UHF passive wideband directional antenna. **B**

**A 5000CP** Circular polarised antenna. **B**

**AC 2** Active 4:1 antennae combiner for evolution series IEM. **A**

**AC 3000** Active 8:1 Antennae combiner. **C**

**ASA 3000** Active antennae splitter, 2x1:8. **C**

**ASP 2** Active 1:4 antennae splitter for evolution series wireless. **A**

**EK 300 IEM G2**
Bodypack IEM rx with Focus mode. **A**

**EK 3041-U** UHF miniature 'slot-in' diversity receiver. **C**

**EK 3052-U** UHF miniature stereo pocket receiver. **B**

**EK 3053-U** UHF stereo pocket receiver. **B**

**EK 3253-U** UHF stereo pocket receiver. **B**

**EK 500 G2** Portable camera receiver. **A**

**EM 3031-U** Single 1U, UHF diversity receiver. **C**

**EM 3032-U** Twin 1U, UHF diversity receiver. **D**

**EM 3532-U** Twin 1U, UHF diversity rec., selectable freqs. **D**

**EM 3731** Single 1U, UHF diversity receiver with 90MHz switching bandwidth. **D**

**EM 3732** Twin 1U, UHF diversity receiver with 90MHz switching bandwidth. **D**

**EM 3732 COM**
As EM 3732 but with command function. **D**

**EM 500 G2** True diversity Rackmount receiver. **A**

**EM 550 G2** True diversity twin receiver for professional multi-channel set-ups. **C**

**ew 112 G2** Theatre/Presentation system with rack-mount receiver, ME 2 clip-on mic. **A**

**ew 112-p G2**
Video recording system w/bodypack transmitter and camera receiver, ME 2 clip-on mic. **A**

**ew 122 G2** Stage production/presentation system with rackmount receiver, ME 4 clip-on mic. **A**

**ew 122-p G2**
Video recording system w/bodypack transmitter and camera receiver, ME 4 clip-on mic. **A**

**ew 135 G2** Vocal system with hand-held SKM 135 G2 transmitter and rackmount receiver. **A**

**ew 135-p G2**
Vocal system with handheld SKM 135 G2 transmitter and camera receiver. **A**

**ew 145 G2** Stage system with handheld SKM 145 G2 transmitter and rackmount receiver. **A**

**ew 152 G2** Vocal headworn mic, rackmount receiver. **A**

**ew 165 G2** Live stage hand-held SKM 165 G2 with rackmount receiver. **A**

**ew 172 G2** RF wireless system for instruments. **A**

**ew 300 IEM G2**
Wireless monitoring system. **B**

**ew 312 G2** Theatre/Presentation system with rackmount receiver, ME 2 clip-on mic. **B**

**ew 322 G2** Stage production/presentation system with rackmount receiver, ME 4 clip-on mic. **B**

**ew 335 G2** Vocal system with handheld SKM 335 G2 transmitter and rackmount receiver. **B**

**ew 345 G2** Stage system with hand-held SKM 345 G2 transmitter and rackmount receiver. **B**

**ew 352 G2** Vocal headworn mic w/rackmount receiver. **B**

**ew 365 G2** Professional stage handheld SKM 365 G2 with rackmount receiver. **B**

**ew 372 G2** RF wireless system for instruments. **B**

**fp12** Affordable wireless presenter system. **A**

**fp12-H** Wireless presenter/headworn system. **A**

**fp35** Affordable wireless vocal system. **A**

**fp72** Affordable wireless guitar system. **A**

**NET ONE BOX**
Network device for up to ten receivers (300/500G2 and 3000 Series) incl SW. **B**

**QP 3041** Quad-pack for housing up to four 'slot-in' receivers. **C**

**SK 3063-U** UHF 30mW pocket transmitter. **C**

**SK 50-UHF-a**
UHF 50mW pocket transmitter. **C**

**SK 500 G2** Bodypack transmitter. **A**

**SK 5212-U** UHF 30mW ultra-small pocket Tx. **D**

**SK250-UHF**
UHF 250mW pocket transmitter. **D**

**SKM 3072-U**
UHF hand-held transmitter with ME 3305 Supercardioid vocal microphone head. **C**

**SKM 3072-U-X**
UHF hand-held transmitter with ME 3305 Supercardioid speech microphone head. **C**

**SKM 5200-UHF**
UHF handheld transmitter body. **C**

**SKM 535 G2** Hand-held Tx ideal for speech and vocals. **A**

**SKM 545 G2** Super-cardioid handheld transmitter. **A**

**SKM 565 G2** Condenser super-cardioid hand-held transmitter. **A**

**SKM 935 G2** Professional cardioid hand-held radio mic for 'loud' rock'n'roll stages. **A**

**SKM 945 G2** Professional super-cardioid hand-held radio microphone for loud rock'n'roll stages. **A**

**SKP 3000** Plug-in transmitter. **B**

**SKP 500 G2**
Plug-on transmitter with 48V phantom. **A**

**SR 300 IEM G2**
Rackmount IEM transmitter. **B**

**SR 3254-U** Single UHF stereo transmitter. **C**

**SR 3256-U** Dual UHF stereo transmitter. **D**

**SR 350 IEM G2**
Dual rackmount IEM transmitter. **X**

### *Shure*

**Performance Gear**
VHF system; fixed freqs; diversity reception. **A**

**Performance Gear UHF**
UHF system; UT1 bodypack Tx with 20dB pad; UT2 hand-held Tx UT4 diversity Rx with volume control, MARCAD reception. **X**

**PG Wireless**
VHF fixed frequency range. **A**

**Premier Wireless**
UHF frequency agile range. **D**

**U4S, U4D** UHF range; frequency agile; mic/line switch; multifunction display; two LEDs; tone key squelch; two 1/2 wave rubber antennae. **C**

**UA111** Software for Monitoring Shure U4D/U4S Wireless Receivers. Windows; RF, audio levels; battery power; frequency usage. **A**

**UA888** 32 channels; audio level, RF, freq, diversity signal, battery level; A/B antenna. Group/channel. **C**

**UC Wireless System**
UHF system; frequency agile; UC1 bodypack Tx UC2 hand-held Tx; UC4 Rx with MARCAD Diversity reception, two-band EQ. **X**

**UHF-R/KSM9**
Wireless handheld mic built for vocals, KSM9 is sold as part of Shure's UHF-R wireless system. **C**

**ULX Wireless**
UHF frequency agile range. **B**

**UP4** UHF system; PLL; Predictive Diversity; tone key; group, channel controls; dual antennae; camera mount; headphone jack. **B**

**VP3** Wireless receiver. Video. VHF frequency; ten freqs; mic level control; battery operated. **A**

### *Trantec*

**ACC/EARBUD**
Stereo earbuds (with foam tips and LF filters). **A**

**ASS/6KHH-BCON**
Condenser Capsule for S6000 CTX. **A**

**ASS/6KHH-BDYN**
Dynamic Capsule for S6000 DTX. **A**

**MIC** Headworn and lavalier microphones in a variety of configurations with Hi-Q mic and mini XLR options. **A**

**S4.16-RACK** 4x, 8x, and 12x S4.16 systems w/ADU, PSU, flight case. **C**

**S4.16** UHF 16-frequency transmitters and receivers in handheld (dynamic or condensor), lapel/guitar, and beltpack configurations. **A**

**S4.4** UHF 4-frequency transmitters and receivers in handheld (dynamic or condensor), lapel/guitar, and beltpack configurations **A**

**S4000IEM-1** UHF in-ear monitor system with single and twin receiver variations, and transmitter. **A**

**S5.3-RACK** 4x, 8x, and 12x S5.3 systems w/ADU, PSU, flight case. **D**

**S5.3** UHF multi-frequency transmitters and receivers in handheld (dynamic or condensor), lapel/guitar, and beltpack configurations. **A**

**S5.5-RACK** 4x, 8x, and12x S5.5 systems w/ADU, PSU, flight case. **E**

**S5.5** UHF multi-frequency transmitters and receivers in handheld (dynamic or condensor), lapel/guitar, and beltpack configurations. **A**

**S6000 Series**
4-way, 6-way, and 8-way systems. Inc.mainframe, RX modules, LTX, PC option.. **E**

**S6000CTX** Handheld Tx (condenser capsule). **C**

**S6000DTX** Handheld transmitter (dynamic capsule). **C**

**S6000E-MF** RX mainframe (ex PC and RX cards). **E**

**S6000LTX** Beltpack transmitter. **C**

**S6001E-L** UHF lapel system. **D**

**S6001E-M** UHF handheld system (dynamic). **D**

**S6001E-MC** UHF handheld system (condenser). **D**

**S6001E-RX** Single-channel, half-rack receiver. **C**

**S6002** UHF system (lapel, handheld) with dual RX and LTX. **D**

### *Zaxcom*

**TRX900 Series Digital Wireless**
Digital wireless mic system, optional internal backup recording and IFB. **C**

*Fostex PD606*

# Location Recorders

### *Aaton*

**Cantar** Eight-track portable HD location recorder and mixer. Six tracks for direct recording, two for mix. Five mic ins, four line ins, four stereo AES I/O two stereo analogue outs. **E**

### *Edirol*

**R-09HR** Hand-held, (AA) battery-powered, compact 24-bit WAV/MP3 stereo recorder with built-in mics that takes standard SD cards. **A**

**R-4 Pro** Four channel, 80GB HD location recorder. **C**

**R-44** Four ch, compact field recorder, SD card. **A**

### *Fostex*

**FR-2** Two-ch Compact Flash portable recorder. **B**

**FR-2LE** Two-ch Compact Flash portable recorder. **A**

**FR2 Starter Pack**

FR2 with AD12-1300 PSU and carry case. **B**

**PD204** Two-track HDD/DVD-RAM portable recorder with four-channel analogue input. **D**

**PD606** Six-track HDD/DVD-RAM portable recorder. **D**

### *HHB*

**DRM85 FlashMic**

Omni recording mic with internal 1GB flash recorder; Records at 32, 44.1, and 48kHz (PCM) and MP2 MPEG encoded; USB output. **B**

**DRM85-LI Flashmic**

Special version of DRM85 omni-dir Flashmic w/ additional line input on bantam TT connector. Ideal for recording press conference feeds. **B**

**DRM85C FlashMic**

Cardioid recording mic with internal 1GB flash recorder; Records at 32, 44.1, and 48kHz (PCM) and MP2 MPEG encoded; USB output. **B**

**DRM85C-LI Flashmic**

Special version of DRM85 Cardioid Flashmic w/ additional line input on bantam TT connector. Ideal for recording press conference feeds. **B**

**PortaDrive** 24-bit/96kHz eight-channel location recorder w/onboard digital mixer; removable HDD with simultaneous recording to an external device. **E**

### *Klark Teknik*

**DN9696** 96-channel 96kHz hard disk recorder. **F**

### *Korg*

**MR1** 1-bit portable field recorder, supports MP3 to DSD formats, max sample rate 2.8Mhz, 20GB hard drive, w/Audio Gate archiving software. **A**

**MR1000** 1-bit portable field recorder, supports MP3 to DSD formats, max sample rate 5.6Mhz, 40GB hard drive, w/ Audio Gate archiving software. **B**

### *Marantz Professional*

**CDR310** Portable CDR recorder, records MP3/AIFF/PCM, 2GB internal HDD, XLR in. **B**

**PMD620** Handheld portable stereo PC card recorder, internal microphones, 3.5mm external mic input, line in/output, remote mic facility. **A**

**PMD661** Portable stereo PC card recorder, XLR mic/line input, phantom power, line out, SPDIF, USB 2, 24/96 recording, large OLED display. **B**

**PMD671** Portable stereo PC card recorder, XLR input, line out, SPDIF, USB 2, 24/96 rec, 16-384 bit rate, confidence monitoring, shift time playback. **B**

### *Maycom Audio Systems*

**Maycom Easycorder**

Premium solid-state location audio recorder with onboard editing and ISDN comms. **B**

**Maycom Field Editor**

Fully-featured four-track audio editor on a 256MB USB key. **A**

**Maycom HandHeld II**

Hand-held solid-state sound recorder. **A**

**Maycom MicTube**

Professional mic-to-line pre-amplifier for use with MP3 or MD recorders, or camcorders. **A**

**Maycom N>Trans**

Solid-state audio card to fit into PDAs or laptop PCs with two onboard pre-amps, AD/DA conversion, and headphone amp. **A**

### *Nagra*

**ARES-BB+** Portable stereo recorder. PCM or MPEG WAV files in 16/24 bits up to 48kHz on to Compact Flash, PCMCIA with built-in editing. **C**

**ARES-ML** Hand-held two-ch recorder; editing; 16-bit; MPEG. 2GB internal flash memory USB 2.0. **A**

**ARES-PII+** Hand-held stereo recorder. PCM or MPEG WAV files in 16/24 bits up to 48kHz on to Compact Flash, PCMCIA with built-in editing. **C**

**Nagra-LB** Portable stereo recorder. PCM or MPEG WAV files in 16/24 bits up to 192kHz on to CF built-in editing, USB-2 bluetooth and Ethernet. **C**

**NAGRA-VI** Linear 24/96, six-track, hard-disk @ CF location recorder. Four mic inputs, Time code, iXML, limiters colour screen, battery operated. **D**

### *Olympus*

**Olympus LS-10 Linear PCM Recorder**

High-end audio recordings no matter the time and place. Pocket-sized device. **1**

### *Rosendahl Studiotechnik*

**BonsaiDRIVE**

Portable uncompressed video and ten-channel audio hard-disk recorder w/internal 500GB hard drive. Mains or battery powered versions. Optional SDI and LAN cards available. **C**

### *SADiE*

**LRX2** Powerful multi-channel recorder & editor, up to 64 channels via a MADI interface, or 48 with a choice of digital and/or analogue I/O cards. Uses USB2 enabled laptop/desktop PC. **E**

### *Sound Devices*

**702T** The two-channel 702T is a powerful two-track file-based digital audio recorder with time code. **C**

**744T** The 744T is a powerful, super-compact four-track file-based digital audio recorder. **D**

**788T** The 788T recorder offers eight full-featured microphone inputs and eight tracks of recording within a lightweight, rugged and compact size. **D**

### *TASCAM/TEAC Profesional*

**DR-07** Affordable, compact handheld field recorder. **A**

**DR-1** Handheld field recorder for musicians. **A**

**DR-100** Handheld field recorder with XLR inputs. **A**

**GT-R1** Handheld field recorder for guitarists. **A**

**HD-P2** Hi definition field recorder. Direct to Compact Flash, up to 192k, 24-bit audio. **B**

- **Capture live multi-track audio without taking a computer to the performance**
- **Attaches to the insert points of any live mixing console**
- **Records onto a regular USB drive. Over 20 hours of 24-track material at 24 Bit / 96kHz on a 500GB drive**
- **Rack-mounted for easy installation**
- **Simple user interface lets the live engineer focus on the mix**
- **Fail safe features for secure audio capture**
- **USB drive plugs straight into a Digital Audio Workstation for instant editing. No file transfer. No wasted time!**

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*Zoom H4n*

### *YELLOWTEC*

**iXm** iXm combines microphone and recorder in one unit. It offers exchangeable mic heads, simple and handy recording and overcomes memory and power limitations. **B**

### *Zaxcom*

**Fusion Audio Mixer/Recorder**

Fusion is a 16-channel mixer and eight-channel solid state location audio recorder. **D**

### *Zoom*

**Zoom H2** Zoom handy recorder. **A**

**Zoom H4N** Zoom handy recorder and Cubase LE. **A**

## Multi-Track Recorders

### *360 Systems*

**DR600 Instant Replay 2**

Audio recorder with 24 hours of storage and over a 1000 sound bites available from illuminated Hot Keys on the front panel. **C**

### *AMS-Neve*

**CineFile** 96kHz recorder/dubber in 48-/96-track blocks; drop in/out across all tracks (384 tracks controlled from one controller). **F**

### *Fostex*

**D2424LV** 24-track hard-disk recorder with HD fitted. **C**

**DV824** DVD-RAM eight-track master recorder. **D**

**LR16** 16/4/2 live mixer with CAT5 connected stage box and integral 16 TRK HD Recorder. **C**

### *iZ Technology Corporation*

**RADAR 24 Classic**

24-track HD recorder. Adrenaline recording engine. SCSI, SATA or PATA record drive, 24-ch 48kHz Classic I/O, Ethernet, Native BWAV recording. KC-24 Controller. **F**

**RADAR 24 Classic Plus**

24-track HD recorder. Adrenaline recording engine. SCSI, SATA or PATA record drive, 24-ch 48kHz Classic I/O, Ethernet, Native BWAV recording. Session Controller and MB24. **F**

Black Magic
NOT JUST A KILLER VOCAL MIC
sE
sE4400a
'The sE4400a is a beautiful microphone. I've tried it on nearly everything I can with stunning results. It will be a classic and will be used by me for a long time to come.'
JACKNIFE LEE
REM, U2, Green Day, Snow Patrol, Bloc Party, The Hives, The Editors
I have used the sE4400a on acoustic guitar, electric guitar, bass, percussion. It is a true all-rounder. I can see the sE4400a becoming a requirement for all good mic cupboards.'
TONY PLATT
Bob Marley, Thin Lizzy, AC/DC, The Stranglers, Motorhead, Buddy Guy
sE4400a
• 4 Polar Patterns - Cardioid, Figure of 8, Hypercardioid, Omni
• 4 Pads and Cuts - Pads: -10db, -20db - Cuts: 60Hz, 120Hz
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**RADAR 24 Digital**

24-track HD recorder. Adrenaline recording engine. SCSI, SATA or PATA record drive, 24-ch TDIF or Lightpipe I/O, Ethernet, Native BWAV recording. KC-24 Controller. **F**

**RADAR multi-track hard disk recorders**

24-channel digital recording system, 24 S-Nyquist 192 kHz analogue I/O **E**

**RADAR V Classic**

24-track HD recorder. Adrenaline Plus recording engine. SCSI, SATA or PATA record drives, 24-ch 48kHz Classic I/O, Gig Ethernet, Native BWAV recording. Session Controller and MB24. **F**

**RADAR V Digital**

24-track HD recorder. Adrenaline Plus recording engine. SCSI, SATA or PATA record drives, 24-ch AES I/O, Gig Ethernet, Native BWAV recording. Session Controller and MB24. **F**

**RADAR V Nyquist**

24-track HD recorder. Adrenaline Plus recording engine. SCSI, SATA or PATA record drives, 24-ch 96kHz Nyquist I/O, Gig Ethernet, Native BWAV recording. Session Controller and MB24. **F**

**RADAR V S-Nyquist**

24-track HD recorder. Adrenaline Plus recording engine. SCSI, SATA or PATA record drives, 24-ch 192kHz S-Nyquist I/O, Gig Ethernet, Native BWAV recording. Session Controller and MB24.**F**

### *JoeCo Limited*

**BlackBox Recorder - BBR1**

24-track audio recorder for live performances.**C**

**BlackBox Recorder - BBR1-A**

24-track audio recorder for capturing live performances. ADAT I/O. **D**

**BlackBox Recorder - BBR1-B**

24-track audio recorder for capturing live performance. Balanced I/O. **D**

**BlackBox Recorder - BBR1-D**

24-track audio recorder for capturing live performances. AES/EBU I/O. **D**

### *Korg*

**D888** Eight-track digtal recorder with mixer, analogue interface, eight-track simulatneous record, 8XLR i/ps, 40GB hard drive, data rec in WAV format.**A**

### *Sonifex*

**DS-STU3** D:Scribe standalone transcription software with foot-pedal. **A**

**DS-SVR** D:Scribe server server transcription software.**C**

**Net-Log-01** Net-Log four-channel audio logger. **D**

### *TASCAM/TEAC Profesional*

**2488 NEO PortaStudio**

24-track hard disk recorder with CD burning features and mastering. **B**

**DP004 PocketStudio**

Four-track portable multi-track. **A**

**DP02 PortaStudio**

Eight-track hard disk multi-track recorder with CD burning features. **A**

**DP02CF PortaStudio**

Eight-track multi-track recorder, direct to Compact Flash. **A**

**X-48** 48-track hard disk recorder. Direct to broadcast Wave recording. **D**

### *Zaxcom*

**Deva Hard Disk Audio Recorder**

Deva is a 10 or 16 track hard disk recorder for TV and film production. **E**

### *Zoom*

**Zoom MRS8**

Zoom multi-track recording studio. **A**

**Zoom RT223**

Zoom drum and bass rhythm track. **A**

**Zoom R16** Zoom recorder interface controller. **A**

# TASCAM
TEAC PROFESSIONAL

# Capture your art with confidence.

NEW

DR-100

DR-07

DR-1

GTR-1

HDP-2

**Trust TASCAM Portable recorders**

The DR-100 uses high-quality AKM digital converters to capture its great-sounding mic preamp at 96kHz/24-bit resolution. The solid metal chassis, four microphones and XLR inputs are ready for whatever the road throws your way. It even has dual battery compartments so you won't miss a beat.
Step up to TASCAM reliability with the DR-100.

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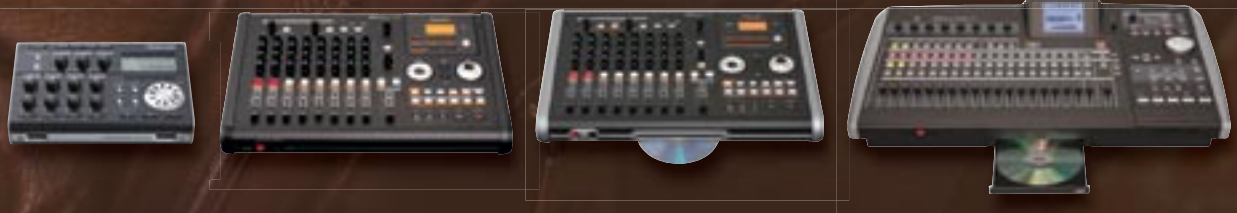
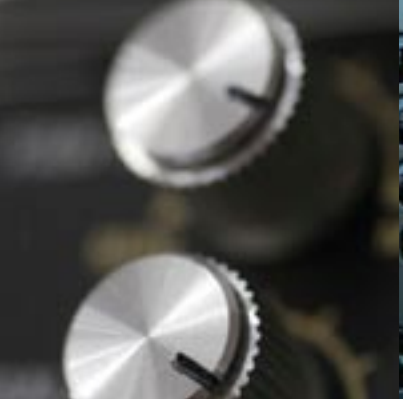
DP-004 DP-02CF DP-02 2488neo





# The Dial and Beyond

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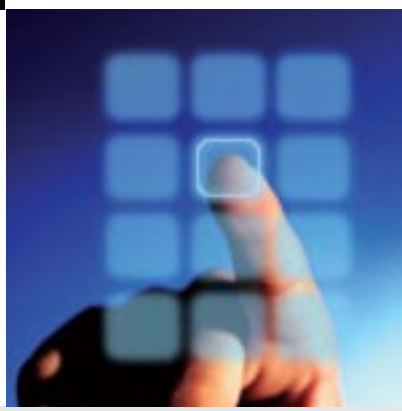

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**About the descriptions**
The product descriptions in this guide are subject to a character limit, and therefore are not comprehensive – simply a 'guide'. Do not consider the descriptions as wholly inclusive guides to facilities, functionality, or options associated with any product.

**Omissions And Errors**
While we make every effort to ensure that the information in this guide is accurate, there may be errors and omissions. We therefore request that any manufacturer representatives contact us if any error occurs and we will of course correct it immediately. For addendum's or corrections, please visit the Audio Media website at www.audiomedia.com

**Information Sources**
In most cases, the products listed and their descriptions have been updated, checked, and approved by the manufacturers or their appointed representatives - this accounts for over 90 percent of the guide. In cases where manufacturers have not responded to requests for information we have either included the appropriate listing from the 2007 edition of the guide, sourced information from previous issues of Audio Media, or have omitted that manufacturer's listing in part, or in full.

## Two-Track Recorders

### *AEQ*

**AEQ PAW 120 2 GB**
The smallest Pro Digital Audio Recorder for fieldwork, built-in mic and speaker. **A**

### *Fostex*

**CR500** CD Master recorder featuring BWF recording with support up to 24-bit/96kHz. **A**

**UR2** UR-2 stereo recorder/player with 2x SD card slots, USB host connector, and mic mixing. **B**

### *HHB*

**CDR-882** Dual drive CD recorder, low error rate, audiophile performance. Analogue, SPDIF, and AES/EBU I/O with 24-bit conversion. **B**

### *M-Audio*

**Microtrack II**
Updated two-channel WAV and MP3 recorder with USB 2.0, BWF support, analogue limiter, balanced ins. and SPDIF. **A**

### *Marantz Professional*

**PMD560** 1U, stereo PC card recorder, unbal I/O, RS-232. **A**

**PMD570** 1U, stereo PC card recorder, XLR line in, unbalanced I/O, digital I/O, RS-232. **B**

**PMD580** 1U, stereo PC card recorder, networked, web remote, auto archive,XLR line in/out, unbal I/O, AES/EBU I/O, SPDIF I/O, RS-232. **B**

### *RSS by Roland*

**AR 200R Recorder**
Two track audio and MIDI rec to CF card. Feat. RS232, Logic, MIDI, and Contact Closure control for remote control and message assembly. **B**

**AR3000 Recorder**
Two track audio and MIDI rec to CF card. TCP/IP, RS232, Logic, MIDI and Contact Closure control for remote control and message assembly. **C**

### *TASCAM/TEAC Profesional*

**CC222SL** 3U cassette and CD recorder and playback. Features dubbing from tape/CD and vice versa. **B**

**CD-01U** 1U CD playback. **A**

**CD-01U Pro**
1U CD playback, balanced outputs, AES. **B**

**CD-200** 2U CD playback. **A**

**CD-355** 3U, five disc CD Player. Playback of audio CDs and MP3 discs. Balanced analogue and digital outputs. **A**

**CD-A550** 3U cassette recorder with CD playback. **B**

**CD-A750** Cassette recorder with CD playback. Balanced I/O. **B**

**CD-RW 900 SL**
2U CD Recorder. 24-bit A/D D/A convertors, input sample rate conversion (32k,Äì 48k). Playback of MP3s. **B**

**CD-RW 901 SL**
2U CD recorder with balanced I/O, AES I/O, RS232 and parallel control. **B**

**DVRA1000HD**
Hi Definition PCM and DSD Recorder. Direct to DVD or Hard Disk. **C**

**HDR1** 1U Solid state recorder/player with Ethernet control and file management. CF and USB, line and mic, balanced and digital I/O. **B**

**MD-350** MD recorder/player. **B**

**MD-CD1 MK2**
MD recorder with CD playback. **B**

**SS-CDR1** 1U rackmount CD recorder and solid state recorder. Copy from CD to CF or vice versa. Balanced and digital I/O. **B**

**SS-R1** 1U rackmount solid state recorder. Balanced I/O and digital I/O. **B**

### *Yamaha*

**POCKETRAK CX**
Digital pocket recorder with 2GB micro SD card, stereo microphone (X-Y pattern) and bundled with Cubase AI4 DAW software. **A**

**POCKETRAK 2G**
Digital pocket recorder with 2GB memory, stereo omni-directional microphone, rechargable battery, leather carry case and Cubase AI4 DAW software included. **A**

### *Zaxcom*

**ZFR100 Audio Recorder**
Body-pack styled audio recorder with time code, also availabe as a 2-track recorder. **A**

All-in-One 16:4:2 Digital Mixing and 16-Track Multitrack Recording
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Live Recording Mixer
CAT-5 DIGITAL MULTICORE
The new Fostex LR16 is a clever all-in-one solution integrating a flexible, feature-rich live digital mixer with a full-specification 16-track Multitrack Hard Disc Recorder and CAT-5 Digital Multicore.
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Email: info_sales@fostex.jp

*FAR XM10*

# Full Range Monitors

### *ADAM Audio*

**A5** Two-way, active nearfield monitor with 5.5-inch woofer, folded ribbon tweeter and room EQ. **A**

**A7** Two-way, active nearfield monitor, seven-inch woofer, folded ribbon tweeter and room EQ. **A**

**MP-1** Active monitor with 12-inch Hexacone Nomex woofer, twin six-inch ceramic cone mid-range, folded ribbon midrange and tweeter. **F**

**P11-A** Active nearfield with seven-inch Nomex woofer, accelerated ribbon technology folded ribbon tweeter, room EQ and gain. **X**

**P22-A** Two-way, active nearfield monitor with nine-inch Nomex woofer, folded ribbon tweeter, room EQ and gain. **C**

**P33-A** Magnetically shielded three-way active bass reflex speaker with one 182mm driver a ribbon tweeter handles the for the highs. **X**

**S2X** Two-way, active nearfield monitor with seven-inch woofer, X-ART tweeter and EQ. **D**

**S3X-H** Three-way active studio monitor with 2x nine-inch woofer, 4.5-inch mid-range, X-ART tweeter, gain and room EQ. **D**

**S3X-V** Three-way active studio monitor with nine-inch woofer, 4.5-inch mid-range, X-ART tweeter, gain and room EQ. **D**

**S4X-H** Three-way, active monitor, 2x nine-inch woofer, six-inch mid-range, X-ART tweeter, gain and room EQ. **D**

**S4X-V** Three-way active monitor, 12-inch woofer, six-inch midrange, X-ART tweeter, gain, room EQ. **D**

**S5-A** Three-way, active monitor twin 11-inch woofers, twin folded ribbon mid-range drivers and ribbon tweeter, plus room EQ. **E**

### *Avantone*

**Mixcubes** Shielded, full-range mini-reference passive studio monitors. **A**

**Mixcubes** Shielded, full-range mini-reference active studio monitors. **A**

### *Blue Sky*

**Big Blue** Three-way, tri-amplified SAT 12 satellites with a 1000W SUB 15 Universal subwoofer to deliver clean and accurate power. **D**

**EXO** Stereo monitoring system, combining true, full-range monitoring with the convenience of a desktop remote control hub. **A**

**Media Desk**

Delivers accurate, full-range monitoring to the desktop, and is optimised for computer-driven audio recording and production. **A**

**ProDesk** Full-range 2.1 monitoring system designed for critical desktop mixing and monitoring. **B**

**Sat 2.65** Individual satellite monitor with dual 6.5 woofer and 1-inch tweeter. **B**

**Sat 8** Two-way, 8-inch woofer, 1-inch tweeter. **B**

**Sky System One**

Delivers full-range audio; THX pm3-approved for use in THX pm3-certified studios. **B**

**Sub 212**

Individual subwoofer, dual 12-inch woofers. **B**

**Blue Sky Sat 8**

Three way, tri-amplified, 300 watt mid-field monitor 8-inch hemispherical woofer, 4-inch hemispherical midrange, and a 1-inchdual concentric tweeter. **X**

### *DAS*

**MONITOR 6**

Two-way passive studio monitor with 6.5-inch LF and 0.75-inch HF transducer. **A**

**MONITOR 8**

Two-way passive studio monitor with eight-inch HF and 0.75-inch HF transducer. **A**

### *Digidesign*

**RM1** Professional, bi-amplified monitor with analogue and digital inputs (up to 24-bit/96kHz), ATL technology, and powerful onboard DSP, 5.5-inch LF driver one-inch HF driver. **B**

**RM2** Pro, bi-amplified monitor, analogue/digital inputs (24-bit/96kHz), ATL technology, onboard DSP, 6.7-inch LF driver one-inch HF driver. **C**

### *Edirol*

**MA-15D** 15W + 15W powered monitors. S/PDIF. **A**

**MA-15DBK** 15W + 15W powered monitors. S/PDIF. **A**

**MA-7A** 7W + 7W powered monitor speakers. **A**

**MA-7ABK** 7W + 7W powered monitor speakers. **A**

### *Event Electronics*

**OPAL** Bi-amplified direct field monitors. Eight-inch EX8 LF driver and one-inch ULD1 beryllium copper tweeter. LF amp has 600 watts burst power, HF amp has 140 watts burst power. Frequency response 20Hz to 20kHz. **D**

### *Exigy Ltd*

**515** High power, ported, direct radiator one by 15 three way monitor system. Includes networked DA4800 amplifiers with integrated 24/96 DSP providing separate channels for each driver and fully active crossovers. **F**

**S412G** Very high power, non-ported, four by 12 four way, direct radiator monitor system. Includes networked DA4800 amplifiers with integrated 24/96 DSP providing separate channels for each driver and fully active crossovers. **F**

### *FAR*

**AV-100D** Digital (24-bit/96kHz) farfield active (550W) three-way with quadruple 10-inch woofer, double five-inch midrange, 2.5-inch tweeter. **D**

**AV-20D** Digital (24-bit/192kHz) farfield active (550W) three-way monitor with 10-inch woofer, five-inch midrange, and 2.5-inch tweeter. **C**

**AV-20D** Digital (24-bit/96kHz) farfield active (550W) three-way monitor with 10-inch woofer, five-inch midrange, and 2.5-inch tweeter. **C**

**AV-50D** Digital (24-bit/96kHz) farfield active (550W) three-way monitor with double 10-inch woofer, five-inch midrange, and 2.5-inch tweeter. **D**

**AV-8D** Digital (24-bit/96kHz) midfield active (350W) two-way, 10-inch woofer, 2.5-inch tweeter. **C**

**AV2D** Digital (24-bit/192kHz) nearfield active (200W) two-way, six-inch woofer, 2.5-inch tweeter. **B**

**AV2D** Digital (24-bit/96kHz) nearfield active (200W) two-way, six-inch woofer, 2.5-inch tweeter. **B**

**AV6D** Digital (24-bit/192kHz) nearfield active (350W) two-way, eight-inch woofer, 2.5-inchtweeter. **B**

**AV6D** Digital (24-bit/96kHz) nearfield active (350W) two-way, eight-inch woofer, 2.5-inch tweeter. **B**

**MFE 115** Digital (24-bit/96kHz) farfield active (500W) two-way monitor with single 15-inch woofer, and wide and large ribbon tweeter.Lowest frequency 35 Hz higher frequency 35Khz. **C**

**MFE 215** Digital (24-bit/96kHz) farfield active (500W) two-way monitor with double 15-inch woofer, and wide and large ribbon tweeter.Lowest frequency 35 Hz higher frequency 35Khz. **C**

**OBS1** Shielded two-way active nearfield monitor with 5.5-inch woofer and 2.5-inch tweeter. **A**

**XM-10D** Digital (24-bit/192KHz) midfield active (500W) three-way monitor with 10-inch woofer, five-inch midrange, and 2.5-inch tweeter. Innovative front design to improve LF reproduction. **D**

**XM-10D** Digital (24-bit/192KHz) midfield active (500W) three-way monitor, 10-inch woofer, five-inch midrange, and 2.5-inch tweeter with innovative front design to improve LF reproduction. **D**

**XM-6D** Digital (24-bit/192kHz) nearfield active (250W) three-way monitor with six-inch woofer, five-inch midrange, and 2.5-inch tweeter. Innovative front design to improve LF reproduction. **B**

**XM-6D** Digital (24-bit/192kHz) nearfield active (250W) three-way monitor, six-inch woofer, five-inch midrange, and 2.5-inch tweeter with innovative front design to improve LF reproduction. **B**

**XM-8D** Digital (24-bit/192kHz) nearfield active (350W) three-way monitor with eight-inch woofer, five-inch midrange, and 2.5-inch tweeter. Innovative front design to improve LF reproduction. **C**

**XM-8D** Digital (24-bit/192kHz) nearfield active (350W) three-way, eight-inch woofer, five-inch midrange, and 2.5-inch tweeter with innovative front design to improve LF reproduction. **C**

**XMG-2D** Digital (24-bit/96kHz) farfield active (1300W) three-way monitor with double 15-inch woofer, one eight-inch midrange, and wide and large ribbon tweeter. 15Hz-35Khz. **D**

### *Focal Professional*

**CMS 50** Two-way speaker. Al/Mg inverted dome tweeter, 5-inch Polyglass cone woofer, 50W + 80W rms built-in amps. 55Hz-28kHz. **A**

**CMS 65** Two-way speaker. Al/Mg inverted dome tweeter, 6.5-inch Polyglass cone woofer, 60W + 100W rms built-in amps. 45Hz-28kHz. **A**

**SM11-L** Three-way digital left channel speaker. Pure Beryllium inverted dome tweeter, 6.5-inch mid, 11-inch woofer. 100+150+250W rms built-in amps. 34Hz-40kHz. **D**

**SM11-R** Three-way digital right channel speaker. Pure Beryllium inverted dome tweeter, 6.5-inch mid, 11-inch woofer. 100+150+250W rms built-in amps. 34Hz-40kHz. **D**

**SM8** Two-way digital speaker. Pure Beryllium inverted dome tweeter, 8-inch sandwich cone woofers. 100W + 200W rms built-in amps. 45Hz-40kHz. **C**

**Solo6 Be** Two-way speaker. Pure Beryllium inverted dome tweeter, 6.5-inch sandwich cone woofer. 100W + 150W rms built-in amps. 40Hz-40kHz. **B**

**Twin6 Be** Two-1/2-way speaker. Pure Beryllium inverted dome tweeter, 2x 6.5-inch sandwich cone woofers. 100W + 2x 150W rms built-in amps. 40Hz-40kHz. **B**

### *Fostex*

**6301B/BX** 10cm powered monitor. **A**

**6301D** 10cm powered monitor with AES/EBU input. **A**

**NX-5A** Five-inch high resolution nearfield studio monitor. **A**

**NX-6A** 6.5-inch high res nearfield studio monitor. **B**

**PM0.4** Powered (36W) studio monitor. **A**

**PM0.5MKII** Powered (70W) studio monitor. **A**

**PM1MKII** Powered (120W) studio monitor. **A**

**PM2MKII** Powered (240W) studio monitor. **A**

**PMSUBMKII** Powered (110W) subwoofer for PM0.5 and PM1 with 22Hz to 90Hz frequency response. **A**

**RM-2** Rack mount stereo powered monitor system. **A**

### *Genelec*

**1032A** Two-way, active nearfield monitor with 250mm LF and 25mm HF drive units, integrated crossover, plus 180W and 120W amps. **C**

**1034B** Three-way main control room active monitor with dual LF, MF and HF drive units, plus rack-mounted crossovers. **E**

**1034BC** Three-way active centre control room monitor dual LF, MF, and HF drive units, rack-mounted crossovers, and room response controls. **E**

**1035B** Three-way main monitor with dual 385mm LF, 130mm MF, and 25mm HF drive units, plus rack-mounted crossovers. **G**

**1036A** Three-way main monitor with dual 460mm LF, MF, and HF drive units, rackmounted crossovers, and room response controls. **G**

**1037C** THX pm3-certified three-way, active midfield monitor with magnetically-shielded 300mm LF, 130mm MF, and 25mm HF drive units. **D**

**1038B** THX pm3-certified three-way active nearfield monitor with dual LF, MF, and HF drive units, plus rackmounted crossovers. **D**

**1038BC** THX pm3-certified centre channel three-way active nearfield monitor with dual LF, MF, and HF drive units, plus rackmounted crossovers. **D**

**1039A** Three-way main monitor with dual 385mm LF, 130mm MF, and 25mm HF drive units, plus rackmounted crossovers. **E**

**6010A** Compact, two-way, active desktop monitor with 76mm LF and 19mm HF drive units, integrated crossover, and dual 12W amps. **A**

**8020A** Compact, two-way, active nearfield monitor with 105mm LF and 19mm HF drive units, integrated crossover, and dual 20W amps. **A**

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*Focal CMS 50s*

**8030A** Compact, two-way, active nearfield monitor with 130mm LF and 19mm HF drive units, integrated crossover, and dual 40W amps. **A**

**8040A** Two-way, active nearfield monitor with 170mm LF and 19mm HF drive units, integrated crossover, and 90W and 60W amps. **B**

**8050A** Two-way, active nearfield monitor with 210mm LF and 25mm HF drive units, integrated crossover, and dual 120W amps. **B**

**8130A** Compact, two-way, digital active monitor with 130mm LF and 19mm HF drive units, AES/EBU digital input, and dual 40W amps. **B**

**8240A** Two-way, active nearfield monitor (as 8040A) with analogue XLR and AES/EBU input, plus DSP software interface. **B**

**8250A** Two-way, active nearfield monitor (as 8050A) with analogue XLR and AES/EBU input, plus DSP software interface. **C**

**8260A** Three-way, active nearfield DSP monitor. **X**

### *Grover Notting*

**CR-1 & CR-2**
A new range of pro cross ref monitors developed to offer true replication of typical sonic performance of domestic appliances. Robust design, for all pro audio applications. **A**

### *Hot House*

**ARM 265** Two-way bi-amplified (500W) D'Appolito Virtual Point Source active reference monitor: twin 6.5-inch woofers; one-inch recessed dome tweeter; 30Hz-21.5kHz. **D**

**HOS 115** Three-way, tri-amped, high-output modular main monitor system with 15-inch proprietary MF driver, one-inch HF driver on proprietary wide dispersion horn, and choice of subwoofers; 8Hz-24kHz freq response. Peak SPL: 138dB. **G**

**HOS 115C** Three-way, tri-amped, high-output modular main monitor system. 15-inch coaxial MF/one-inch HF drivers, and choice of subwoofers; 8Hz-24kHz freq response. Peak SPL: 138dB. **G**

**MRM 250** Master reference monitor sold as package with Model Two Thousand amp, SBX controller, choice of subs; 8Hz-46kHz freq response. **F**

**PRM 165** Two-way passive shielded nearfield reference monitor with 6.5-inch woofer, and one-inch recessed dome tweeter; 49Hz-20kHz. **B**

**SD 312, SB 412**
Full-range monitor and subwoofer package with tri-amped main monitor; HF/MF coax @ 1200w/1400w, Mid-bass 3x12-inch @ 3840w, Sub 4x 12-inch @ 5120w, 137-139dB SPL, System peak SPL exceeds 146dB. **G**

### *JBL*

**LSR2325P** Bi-amplified studio monitor with JBL Linear Spatial Reference. Five-inch LF driver and one-inch silk-substrate soft dome HF transducer. EOS waveguide with elliptical aperture. 85W RMS. **A**

**LSR2328P** Bi-amplified studio monitor, JBL Linear Spatial Reference. Eight-inch LF driver, one-inch silk-substrate soft dome HF transducer. EOS waveguide, elliptical aperture. 160W RMS. **A**

**LSR4328P** Bi-amped monitor, DSP room mode correction system. Eight-inch LF driver, one-inch HF soft dome tweeter. 150W LF, 70W HF. XLR and 1/4-inch analogue, AES/EBU and S/PDIF inputs. Front panel output level meter/user controls. Harman HiQnet network and USB connections. **B**

**LSR4526P** Bi-amped monitor, DSP room mode correction system. Six-inch LF driver, one-inch HF soft dome tweeter. 150W LF, 70W HF. XLR and 1/4-inch analogue, AES/EBU, S/PDIF inputs. Front panel output level meter, user controls. Harman HiQnet network and USB connections. **B**

**LSR6325P** Compact bi-amped two-way nearfield. 5.25-inch LF transducer. One-inch composite HF transducer. 100W RMS (LF), 50W RMS (HF). Active drive electronics for spectral balance adjustments. Fully shielded. **B**

**LSR6328P** Bi-amped two-way monitor. Eight-inch differential drive woofer with dynamic braking. One-inch composite HF transducer. 250W RMS (LF), 120W RMS (HF). RMC room correction. Three boundary compensation settings. **C**

**LSR6332** Three-way midfield monitor. Twelve-inch neodymium woofer, five-inch neodymium midrange driver, one-inch titanium HF transducer mounted on EOS Waveguide. Fourth order Linkwitz-Riley crossover. Dual pairs of five-way binding posts, bi-wire capability. **C**

### *Klein + Hummel*

**M 52** Active Control Monitor, 3-inch driver, magnetically shielded, analogue/digital inputs, mains/battery (12-20 V) supply, 1.8 litres, 40W. **A**

**O 110** Active nearfield monitor, 5.5-inch + 1-inch drivers, magnetically shielded, analogue/digital inputs, 6.5 litres, 80 + 80W, 107.7dB SPL, 56-24. **A**

**O 300** Active nearfield monitor, 8-inch + 3-inch + 1-inch drivers, magnetically shielded, analogue/digital inputs, 18.3l, 250+75+ 110 W, 112.8dB S. **C**

**O 410** Active midfield monitor, 10-inch + 3-inch + 1-inch drivers, magnetically shielded, optional digital input, 42 litres, 400 + 190 + 210W, 120.0dB SPL. **D**

**O 500** DSP active main monitor 12-ich + 3-inch + 1-inch drivers, magnetically shielded, analogue and digital inputs, 80 litres, 500 + 280 + 360W, 123.4dB SPL. **E**

**P 110** Passive nearfield Monitor, 5.5-inch + 1-inch drivers, magnetically shielded, 6.5 litres, 80 + 80W, 111.5dB SPL, 72-24kHz. **A**

### *KRK*

**Expose E8B** Flagship main monitor. **C**

**KRK10S** Powered 10-inch subwoofer. **A**

**R6** Passive monitor with six-inch driver and neodymium tweeter. **X**

**Rokit 5 G2** Bi-amped nearfield powered monitor with five-inch woofer. **A**

**Rokit 6 G2** Bi-amped nearfield powered monitor with six-inch woofer. **A**

**Rokit 8 G2** Bi-amped nearfield powered monitor with eight-inch woofer. **A**

**RP5 G2** Active monitor with five-inch driver and neodymium tweeter. **A**

**RP6 G2** Active monitor with six-inch driver and neodymium tweeter. **A**

**RP8 G2** Active monitor with eight-inch driver and neodymium tweeter. **A**

**VXT4** Active curved design monitor with four-inch Kevlar driver. **A**

**VXT6** Active curved design monitor with six-inch Kevlar driver. **A**

**VXT8** Active curved design monitor with eight-inch Kevlar driver. **A**

### *M-Audio*

**DSM1 Monitor**
Hig res DSP ref monitor, 6.5-Inch LF driver. **B**

**DSM2 Monitor**
High res DSP ref monitor, eight-Inch LF driver. **B**

**DSM3 Monitor**
High res DSP studio, dual 6.5-Inch LF drivers. **B**

**EX66 Reference Monitor**
Pro high-res active MTM reference monitor. **A**

**Studiophile AV 20 Portable Speakers**
Portable desktop active (10W) speaker system, optimised for computer audio. **A**

**Studiophile AV 30 Compact Desktop Speakers**
Portable desktop active (10W) speaker system, optimised for computer audio. **A**

*PMC IB2S*

**Studiophile AV 40 Professional Multimedia Speakers**
Pro active (20W-per-ch) ref. speaker system, four-inch woofers, for computer audio. **A**

**Studiophile BX5a Deluxe**
Upgraded two-way 70W powered monitor, new five low-frequency drivers, curved Kevlar cones, high-frequency drivers w/natural silk domes, integrated waveguides/magnetic shielding. **A**

**Studiophile BX8a Deluxe**
Internally and cosmetically upgraded two-way 130W powered monitor with new eight Kevlar low-frequency drivers and 1.25-inch waveguide-loaded high-frequency drivers. **A**

**Studiophile CX5 Monitor**
Five-inch driver high-res active studio ref. **B**

**Studiophile CX8 Monitor**
Eight-inch driver high-res active studio ref. **B**

### *Mackie*

**HR624mk2** 6.7-inch HR824mk2 high-resolution active studio reference monitor. **A**

**HR824mk2** 8.75-inch HR824mk2 high-resolution active studio reference monitor. **B**

**MR5 Studio Montiors**
5.25-inch MR5 Mackie reference monitor. **A**

**MR8 Studio Monitors**
Eight-inch MR8 Mackie reference monitor. **A**

### *MC2 Audio*

**F11** Self-powered monitor with one-inch soft dome tweeter and 6.5-inch bass driver. **A**

**S6** Self-powered nearfield monitor with one-inch soft dome tweeter and five-inch bass driver. **A**

**S7** Self-powered nearfield monitor with one-inch soft dome tweeter and 6.5-inch bass driver. **A**

**VS2108** Self-powered, two-way nearfield and midfield monitor with one-inch soft dome and eight-inch bass driver. **B**

**VS3208** Self-powered, three-way with dome tweeter, two soft dome mid drivers, eight-inch LF. **C**

### *Meyer Sound*

**HD-1** Powered, high definition, nearfield monitor. **D**

**HM-1S** Powered studio monitor. **X**

**X-10** Two-way, 15-inch woofer, four-inch voice coil, four-inch HF compression driver. 16Hz-20kHz. **F**

**X-10RBS** X-10 studio monitor with RMS, black satin. **F**

### *Miller and Kreisel Professional*

**MPS-1510** Compact nearfield two-way monitor. **X**

**MPS-1520** Horizontal profile centre, main or surround. **X**

**MPS-1525** Compact triple surround speaker. **X**

**MPS-1610** Precision two-way mid to nearfield. **X**

**MPS-1611P** Two-way precision near-to-mid field monitor for stereo and multichannel. Backfire Flared Tuned Bass Port. Removable sub/no sub use. **X**

**MPS-1625P** Tri-amplified tripole surround speaker. **X**

**MPS-2510** Precision near to mid-field. **X**

**MPS-2510P** Ultra-precision bi-amplified near to mid-field powered monitor. **X**

**MPS-2525P** Tripole surround speaker. **X**

**MPS-2550** Compact high-output mid to far field. **X**

**MPS-300** Soffit or wall mount main/surround unit. **X**

### *Mission Professional*

**SM6A** Six-inch active nearfield monitors. **B**

**SM6P** Passive nearfield studio monitors. **A**

### *Mitchell and Todd Reference Monitors*

**101A** Active compact reference monitor, shielded; with 1x 80W 1x80W RMS amps, polypropylene bass driver, 28mm tweeter. **C**

**202A** Active compact reference monitor, shielded; with 1x 80W 1x80W RMS amps, polypropylene bass driver, 28mm tweeter. **C**

**301A** Active compact reference monitor, shielded; with 1x 140W 1x80W RMS amps, polypropylene bass driver, and 28mm tweeter. **D**

### *Munro Acoustics*

**C3A** Compact main monitor system designed for mastering and critical post-production. **E**

**C4** Three-way active/passive monitor system external frequency dividers/power amp. **F**

**M3F** THX-approved three-way active/passive monitor system employing external frequency dividers and power amplification. **E**

**M4** Active main monitor available in three- or four-way systems based on four 12-inch bass drivers; various mid and high configurations. **F**

### *Musikelectronic-Geithain*

**MO-1** Two-way bi-amped active studio nearfield monitor. Bass reflex. 100Hz-20KHz. 100mm (4-inch) woofer. **B**

**MO-2** Two-way bi-amped active studio nearfield monitor. Bass reflex. 46Hz-20KHz. 160mm (6.3-inch) woofer. **C**

**RL 901K** Three-way tri-amped active studio monitor. Low distortion cardioid bass characteristic with excellent suppression of room modes. 400mm (15.75-inch) woofer 25Hz-20KHz **D**

**RL 906** Two-way bi-amped active studio nearfield monitor. Top ported. **B**

**RL 922K** Three-way tri-amped active studio monitor. Low distortion cardioid bass characteristic with excellent suppression of room modes. 300mm


# SIMPLY BETTER

## THE ***NEW*** IMPROVED DB1S-A*II* & TB2S-A*II*

The new upgraded versions have improved transparency, dynamics, power and resolution with the addition of PMC's stunning new DS-001, a 200W cutting edge ultra low distortion power module. The combination PMC's ***ATL***™ technology and the new huge clean power reserve is unbeatable for all critical monitoring situations.

**The eminent critics of the original models said:**

***"It's hard to find fault with the combination in any way at all"*** - Sound on Sound

***"Sonically, these speakers are all class"*** - Audio Technology

***"Stunning doesn't even come close"*** - Audio Media

DB1S-A*II* TB2S-A*II*

ATL™ Advanced Transmission Line

**Go to WWW.DB1S-Aii.COM or WWW.TB2S-Aii.COM**

PMC®
www.pmc-speakers.com

*Unity Audio's The Rock*

(11.8-inch) woofer 30Hz-20KHz. **D**

**RL 933K** Three-way tri-amped active studio monitor. Low distortion cardioid bass characteristic with excellent suppression of room modes. 260mm (10.2-inch) woofer 35Hz-20KHz. **D**

**RL 944K** Three-way tri-amped active studio monitor. Low distortion cardioid bass characteristic with excellent suppression of room modes. 200mm (8-inch) woofer 35Hz-20KHz. **D**

### *NHT*

**M00** Two-way active near field monitors 75Watt RMS, 98Hz-20kHz, cast aluminium/zinc alloy body **A**

### *PMC*

**AML1** Two-way active monitor with PMC's six-inch carbon fibre/Nomex flat piston woofer, 34mm soft dome tweeter, and Bryston-designed crossovers and power amps; 25Hz-25kHz. **D**

**BB5** Three-way passive monitor with 15-inch radial woofer, three-inch fabric midrange, and one-inch silk dome tweeter; 17Hz-25kHz. **E**

**BB5-A** Three-way active monitor with 15-inch radial woofer, three-inch fabric midrange, one-inch silk dome tweeter, and Bryston crossovers and power amps; 17Hz-25kHz response. **G**

**BB5XBD-A** Three-way active monitor with 15-inch radial woofer, three-inch fabric midrange, PMC's 34mm soft dome HF, and Bryston-designed crossovers and power amps; 17Hz-25kHz. **G**

**DB1S-AII** Two-way active, 140mm LF driver, 27mm soft-dome tweeter, PMC 200W digital amplifier. **C**

**DB1S+** Two-way bi-wirable/bi-ampable, passive, 140mm LF/27mm soft dome HF; 50Hz LF. **B**

**IB1S** Three-way studio monitor with 10-inch carbon fibre/Nomex piston LF, three-inch doped fabric mid, and 27mm soft dome HF; 25Hz-25kHz. **D**

**IB1S-A** Flexible three-way monitor seen in mastering, broadcast, and post production in either stereo or surround when partnered with dedicated centre channel and SB100 sub bass system. **E**

**IB2S** Three-way monitor with 27mm silk dome HF, PMC's 75mm soft dome mid, and 10-inch carbon fibre/Nomex piston LF; 25Hz-25kHz. **D**

**IB2S-A** Activated version of IB2S, Bryston Powerpack PP300. PMC 75 large soft dome mid range unit which increases definition and clarity to the level of larger monitors in the range. **D**

**MB2S** Three-way passive monitor with 12-inch radial woofer, three-inch fabric mid, and 27mm soft dome HF housed in a 3/4-inch MDF cabinet. **E**

**MB2S-A** Three-way active monitor with 12-inch woofer, three-inch soft dome mid, 34mm soft dome tweeter, and Bryston-engineered electronics. **F**

**MB2SXBD-A**

Three-way active monitor with 2x 12-inch radial woofers, PMC's three-inch soft dome MF, 34mm soft dome tweeter, and Bryston electronics. **G**

**TB2S-AII** Two-way active monitor with 170mm LF driver and 27mm soft-dome tweeter powered by a PMC 200W digital amplifier. **C**

**TB2S+** Two-way monitor with 165mm LF driver and 27mm soft dome HF; 40Hz-25kHz. **B**

### *PSI Audio*

**A14-M** Nearfield active monitor loudspeaker: 104mm bass/mid driver and high-precision 20mm tweeter. 56Hz-22kHz response. Very accurate +/-2.5dB tolerance over the frequency. **B**

**A17-M** Nearfield active monitor loudspeaker: 150mm bass/mid driver and high-precision 25mm tweeter. 44Hz-23kHz response. Very accurate +/-2.5dB tolerance over the frequency. **B**

**A21-M** Near/midfield active monitor loudspeaker: 170mm bass/mid driver and high-precision 25mm tweeter. 40Hz-23kHz response. Very accurate +/-2dB tolerance over the frequency. **C**

**A214-M** Centre real symmetrical active monitor: 104mm bass/mid driver and high-precision 25mm tweeter. 53Hz-23kHz response. Very accurate +/-2dB tolerance over the frequency **C**

**A25-M** Midfield/Main active monitor: 210mm bass driver, 102mm mid driver, high-precision 25mm tweeter. 32Hz-23kHz response. Very accurate +/-1.5dB tolerance over the frequency. **D**

### *Quested Monitoring Systems ltd*

**H108** Passive two-way near-field monitor. **B**

**HQ210** Passive three-way mid-field/main monitor. **D**

**S6R** Active two-way near-field monitor. **B**

**S7R** Active two-way near-field monitor. **A**

**S8R** Active two-way near/mid-field monitor. **C**

**VH2108** Passive two-way near/mid-field monitor. **B**

**VH3208** Passive three-way mid-field/main monitor. **D**

**VS2108** Active two-way near/mid-field monitor. **B**

**VS3110** Active three-way mid-field/main monitor. **D**

**VS3208** Active three-way-mid-field/main monitor. **D**

### *Samson*

**Resolv 65a** Active nearfield monitors with 6.5-inch LF. **A**

**Rubicon 5a** Active nearfield monitors with ribbon tweeter and five-inch drivers. **A**

**Rubicon 6a** Active nearfield monitors with ribbon tweeter and six-inch drivers. **A**

### *SLS Audio*

**PS8R** The PS8R is a full-range inch two-way world-class powered studio monitor utilising dual Sigma-Delta 1-bit discrete digital amplifiers. **C**

**S1065** Full-range world class studio monitor that offers high SPL at very low distortion. **C**

**S1266** Full-range world class very high SPL studio monitor, extreme output at v.low distortion. **D**

### *Tannoy*

**Ellipse 8iDP**

Three-way semi-active (2x 200W) nearfield monitor with DSP technology, networking intelligence, plus class D digital amplifiers. **C**

**Precision 6** Professional studio monitor with 40mm-thick baffle, 165mm Dual Concentric and 25mm SuperTweeter; 60W RMS/120W; 64Hz to 51kHz frequency response; 91dB SPL. **A**

**Precision 6D**

Active (75W LF, 35W HF) version of Precision 6 with DIP switches for optimisation of listening distances in difficult acoustic spaces. **A**

**Precision 6iDP**

Three-way semi-active (2x 200W) nearfield monitor with DSP technology, networking intelligence, plus Class D digital amplifiers. **C**

**Precision 8** Professional studio monitor with 40mm-thick baffle, 200mm Dual Concentric and 25mm SuperTweeter; 80W RMS/160W prog/56Hz,Äì 51kHz/93dB. **A**

**Precision 8D**

Active (120W LF, 60W HF) version of Precision 8. DIP switches for optimising listening distances in difficult spaces, 44Hz - 51kHz freq rresp. **A**

**Precision 8iDP**

Three-way semi-active (2x200W) nearfield monitor with DSP technology, networking intelligence, plus Class D digital amplifiers. **C**

**Reveal 5A** Active nearfield monitor with 130mm mid/bass driver and one-inch soft dome extended bandwidth HF; 65Hz-30kHz. **A**

**Reveal 6** Enhanced cabinet build, improved 165mm mid/bass driver, one-inch wideband HF. **A**

**Reveal 6D** Active (75W LF/35W HF) version of Reveal 6 with DIP switches for optimisation of listening distances, and 60Hz - 51kHz freq response. **A**

### *TC-Helicon*

**VoiceSolo VSM-200**

Active voice monitor. **A**

**VoiceSolo VSM-200p**

Passive voice monitor. **A**

**VoiceSolo VSM-300**

Active voice monitor and control. **A**

### *Tektronix*

**AMM768 Audio Multi-Format Monitor**

AMM768 is the multi-channel audio monitor that supports, in one scalable platform, options to monitor Analogue, Digital & Dolby audio. **D**

**WVR/WFM6020/6120 AD Option**

AD audio option offers monitoring for analogue, and digital embedded or AES/EBU audio, and monitoring for SD/analogue video formats. **D**

**WVR/WFM7120/7020 Multi-Format, Multi-Standard Waveform Rasterizers and Waveform Monitors**

Audio monitoring, with analogue, digital and Dolby format options. **D**

### *Triple P*

**Pyramid Monitors**

Monitors that allow mixers to hear the effects of non hi-fidelity playback systems while mixing. **X**

### *Unity Audio*

**The Rock** Corian & plywood closed cabinet, pro active studio monitors, folded ribbon tweeter, freq. response 50kHz & 100W discrete bi-polar, low feedback amp designed by EAR. **D**

### *Wharfedale Pro*

**Diamond 8.1 pro active**

Active two-way bi-amped near field reference monitor, 60W LF and 40W HF w/combo balanced XLR/1/4-inch, RCA unbal inputs. **A**

**Diamond 8.2 pro active**

Active two-way bi-amped near field reference monitor, 60W LF and 40W HF with combo bal XLR/1/4-inch and RCA unbalanced inputs. **A**

**Digi-Sonic DS5A**

Active two-way bi-amped near field reference monitor - 60W LF and 40W HF with combo bal XLR/1/4-inch and RCA unbalanced inputs. **A**

### *Wilson Benesch*

**Carbon 1** Same technology as Carbon 2. Can form basis for two way or multi-channel system. **C**

**Carbon 2** Micro Floorstander. Powerful yet controlled performance of clarity and precision. **D**

### *Yamaha*

**HS50M** 70W powered studio monitor, bi-amped, shielded, 55Hz-25kHz. **A**

**HS80M** 120W powered studio monitor, bi-amped, shielded, 42Hz-25kHz. **A**

**MSP3** 20W powered studio monitor, shielded, 65Hz-22kHz. **A**

**MSP5STUDIO**

67W powered studio monitor, 5-inch cone woofer and 1-inch titanium dome hf, bi-amped, shielded, 50Hz-40kHz. **A**

**MSP7STUDIO**

130W powered studio monitor, 6.5-inch cone and 1-inch titanium dome hf, bi-amped, shielded, 45Hz-40kHz. **B**

## Sub-Woofers

### *ATC*

**SCM0.1/15** 375mm driver with SL magnet technology, driven by a massive built-in 1000W amp for over 118dB SPL at very low distortion below 20Hz. **D**

### *Blue Sky*

**Sub 8 Universal**

True low freq extension for NF monitors. **A**

### *Blue Sky International*

**Blue Sky Sub 212**

Two 12-inch push-pull woofers, dedicated 200-watt amplifier per woofer (400 watts total) **X**

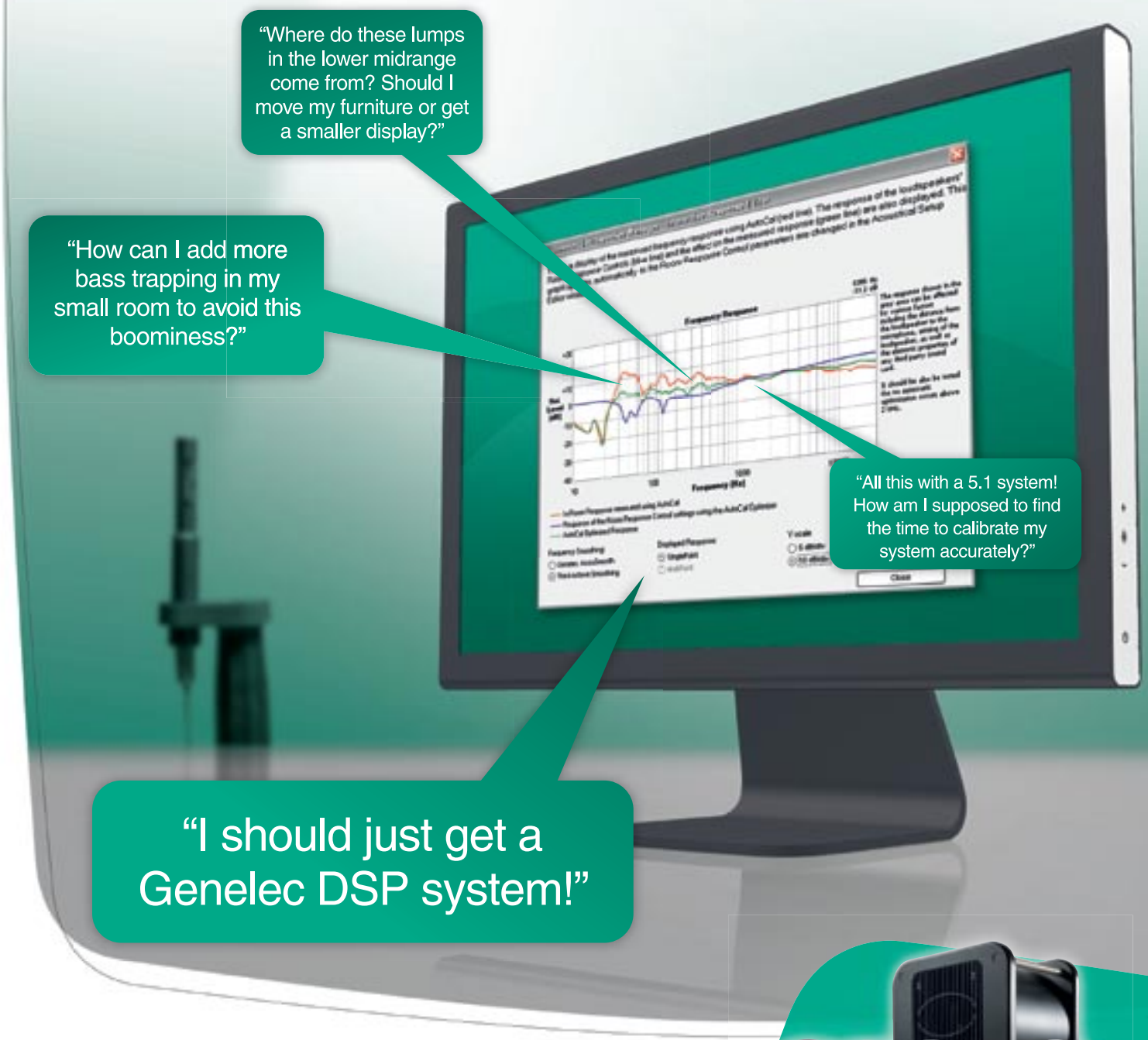
### *Dynaudio Acoustics*

**AIR Base-1** Ten-inch subwoofer (TC Link input only). **C**

**AIR Base-12**

Twelve-inch subwoofer (TC Link input only). **D**

# Some Questions are Easy to Answer


"Where do these lumps in the lower midrange come from? Should I move my furniture or get a smaller display?"
"How can I add more bass trapping in my small room to avoid this boominess?"
"All this with a 5.1 system! How am I supposed to find the time to calibrate my system accurately?"
"I should just get a Genelec DSP system!"

**Genelec DSP Series**

AutoCal™ dsp GLM SE

GENELEC®

**When you are** building or fine-tuning your audio monitoring environment there are many aspects to consider: the design and geometry of the room, loudspeaker placement, acoustical treatments, the type of equipment to use and making sure everything works well together. When it comes to optimized audio reproduction and proper adjustments of your response curves, the decision is easy. Genelec DSP systems with AutoCal™ automatic calibration can attack common problems in your room response with just a few mouse clicks. Get familiar with our DSP systems at **www.genelecDSP.com**

*Adam S2A*

**AIR Base-2** Dual ten-inch subwoofer (TC Link input only). **C**

**AIR Base-24**
Dual 12-inch subwoofer (TC Link input only). **D**

**BM 14S** 12-inch driver, 300W amp, discrete LFE input, LFE link output, bass, high-/low-pass filters. **C**

**BM 9S** 10-inch sub woofer; 200W; LFE input/stereo through. **B**

### *FAR*

**SUB-12D** Digital active 12-inch sealed subwoofer with curve system and volume control. 400 Watts. Frequency range: 23 Hz/120 Hz. **C**

**SUB-15D** Digital active 12-inch sealed subwoofer with curve system and volume control. 800 Watts. Frequency range: 18 Hz/120 Hz. **C**

**SUB-18D** Digital active 12-inch sealed subwoofer with curve system and volume control.1200 Watts. Frequency range: 15 Hz/120 Hz. **C**

**XM-12D** Digital (24-bit/192KHz) farfield active (700W) three-way monitor, double 10-inch woofer, five-inch midrange, 2.5-inch tweeter with innovative front design to improve LF reproduction. **C**

### *Focal Professional*

**SM11-S** Digital subwoofer. 15-inch sandwich cone speaker. 1,000W rms amp. 20Hz-250Hz. **D**

**SM8-S** Digital subwoofer. 13-inch sandwich cone speaker. 500W rms built-in amplifier. 30Hz-250Hz. **C**

**Sub6** 11-inch sandwich cone subwoofer. 350W rms built-in amplifier. 30Hz-250Hz. L/R/LFE inputs, L/R outputs.Numerous settings available. **B**

**Sub6 Be** Pro active sub-woofer, (350 RMS), 1x 11.5-inch. **B**

### *Genelec*

**5040A** Active sub designed to complement new 6010 desktop monitors. 165mm driver responds down to 35Hz, with 96dB SPL. **A**

**7050B** Active sub featuring Genelec's new Laminar Spiral Enclosure (LSE) and 200mm magnetically-shielded long throw driver with 100dB SPL. **B**

**7060B** Active sub featuring Genelec's new Laminar Spiral Enclosure (LSE) and 250mm magnetically-shielded long throw driver with 108dB SPL. **C**

**7070A** Active sub featuring Genelec's new Laminar Spiral Enclosure (LSE) and 300mm magnetically-shielded long throw driver with 112dB SPL. **C**

**7071A** Active sub feat. Genelec's new Laminar Spiral Enclosure (LSE) and dual 300mm magentically-shielded long throw drivers with 118dB SPL. **C**

**7073A** Active sub feat. Genelec's new Laminar Spiral Enclosure (LSE) and four 300mm magnetically-shielded long throw drivers with 124dB SPL. **D**

**7260A** Active sub as 7060A but featuring AES/EBU I/O with DSP software interface. **C**

**7270A** Active sub as 7070A but featuring AES/EBU I/O with DSP software interface. **D**

**7271A** Active sub as 7071A but featuring AES/EBU I/O with DSP software interface. **D**

**PM0.5 SUBMKII**
Powered (110W) subwoofer for PM0.5 and PM1 with 22Hz to 90Hz frequency response. **A**

**SE7261A** Active sub with onboard DSP and AES/EBU I/O, designed to complement 8130A active monitor. 250mm driver, 120W amplifier and 108dB SPL. **C**

### *Hot House*

**A** ***Klein + Hummel***

**O 800** Active subwoofer, 10-inch driver, 3-channel bass manager, magnetically shielded, 32.3 litres, 185W, 111.8dB SPL, 27Hz. **B**

**O 810** Active subwoofer, 7.1 high def bass mngment, 10-inch driver, magnetically shielded, 41.4 litres, 160 (200)W, 110.7dB SPL, 18Hz. **C**

**O 870** Active subwoofer with 7.1 high definition bass management, 2x 10-inch driver, magnetically shielded, 86 litres, 320(400)W, 116.7dB SPL. **D**

**O 900** Passive subwoofer, 2x 12-inch drivers, magnetically shielded, 120 litres, 2.5kW, 116.4dB SPL, 15Hz. **C**

### *KRK*

**10s** Active sub with 10-inch woofer. **A**

### *M-Audio*

**BX10s** Bi-amped 10-inch subwoofer,Äì foot switch. **A**

### *MC2 Audio*

**SB10** Self-powered 10-inch sub-woofer for use with S6 and S7 nearfield monitors. **B**

**SB10.1** Self-powered 10-inch sub-woofer, use with S6 and S7 nearfield monitors in 5.1 installations. **B**

**VS1115** Self-powered 15-inch sub-woofer for use with F11, VS2108 and VS3208 monitors, configured for use in stereo or 5.1 systems. **C**

### *Miller and Kreisel Professional*

**802FEU** Active frequency extension unit (20Hz to 120Hz) with 2x 170W RMS amplifiers, integrates all Excel compact reference monitors. **C**

**MPS-2810** Compact push-pull (eight-inch) driver powered subwoofer. **X**

**MPS-5310** 350W push-pull dual driver (12-inch) powered subwoofer. **X**

**MPS-5410** 400 W push-pull dual 12-inch powered subwoofer. **X**

**MPS-5420** 400W push-pull dual 12-inch powered subwoofer. **X**

### *Musikelectronic-Geithain*

**Basis 1** 180W active MOSFET amplifier SPL: 110dB, 28Hz-80Hz infinite baffle. Crossover for five surround monitors with bypass remote.280mm (11-inch) driver. **C**

**Basis 2K** 400W active MOSFET amplifier SPL: 116dB, 28Hz-80Hz with cardioid characteristic. Crossover for five surround monitors with bypass remote. 2x 280mm (11-inch) drivers. **D**

**Basis 3** 550W active MOSFET amplifier SPL: 115dB, 28Hz-80Hz infinite baffle. Crossover for five surround monitors with bypass remote. 320mm (12.6-inch) driver. **D**

**Basis 4K** 550W active MOSFET amplifier SPL: 120dB, 28Hz-80Hz with cardioid characteristic. Crossover for five surround monitors with bypass remote. 400mm (15.75-inch) driver. **D**

### *NHT*

**S20** Active sub, 200Watt RMS, 33Hz,Äì 110Hz. **A**

### *PMC*

**SB100** Advanced transmission line subwoofer with PMC 10-inch Flat carbon fibre and Nomex bass driver, for a response down to 25Hz. Used with AML1, IB1, IB2 in surround monitoring. **C**

**SB100-A** Active advanced transmission line subwoofer with PMC 10-inch Flat carbon fibre and Nomex bass driver, for a response to 25Hz, with the addition of Bryston Powerpack 300 (PP300). **D**

**TLE1S** Active, advanced transmission line sub. Twin 6.75-inch woofers; onboard 150W Bryston amp and Crossover; bass roll-off and Tilt control; 360 degree phase adjust, 22Hz-200Hz. **C**

**XB2S-A** The XB2 is a passive sub bass unit that is best in MB2 surround monitoring system. **D**

**XB3-A** The XB3 passive sub is intended to complement any one of the BB5 series of monitors within a surround monitoring system. **D**

### *PSI Audio*

**A225-M** Subwoofer active loudspeaker: two 210mm drivers. 24Hz-100Hz. Designed to work in either stereo, satellite, or 5.1 PSI Audio set-ups. **D**

### *Quested Monitoring Systems ltd*

**SB10R** 10-inch sub-woofer, including 1U stereo powered controller. **B**

**VS1115b** Active high power, reference sub-woofer. **C**

### *Samson*

**Resolv Sub120a**
Powered 10-inch sub-woofer. 120W. **A**

**Resolv Sub88**
Powered eight-inch, 80W sub-woofer, R/C. **A**

### *Tannoy*

**TS10** Compact active (300W RMS) subwoofer for monitoring/playback of multi-channel recordings with dynamic bass: 29Hz. **A**

**TS112 iDP** High-power active (750W RMS) sub with DSP technology, networking, plus Class D digital amplifiers, and dual 300mm LF: 25Hz (-3dB). **C**

**TS12** Compact active (500W RMS) subwoofer for monitoring/playback of multi-channel recordings with dynamic bass: 26Hz. **A**

**TS212 iDP** High-power active (1500W RMS) sub, with DSP technology, networking intelligence, Class D digital amps, dual 300mm LF: 25Hz (-3dB). **C**

**TS8** Compact active (200W RMS) sub for monitoring/playback of multi-ch recordings, powerful, dynamic bass: 32Hz (-6dB). **A**

### *Yamaha*

**HS10W** 150W powered subwoofer, 8-inch bass-reflex, 30Hz-120Hz. **A**

**SW10STUDIO**
180W powered subwoofer, 10-inch bass-reflex, 40Hz - 120Hz. **B**

## Multi-Channel Systems & Packages

### *beyerdynamic*

**Headzone PRO**
5.1 monitoring headphone system. Digital FireWire or analogue connectors. **C**

**Headzone PRO XT**
5.1 monitoring headphone system, for broadcast/post-production. Soft & hard limiting, Coms input, dual headphone input, pro digital/analogue conns, front panel preset room. **D**

### *Blue Sky*

**Big blue 5.1**
Five 3-way, tri-amplified SAT 12 satellites partnered with one (or more) 1,000W SUB 15 Universal subwoofers. **D**

**MediaDesk 5.1**
Entry-level 5.1 system, delivering accurate, full-range monitoring for computer-driven audio. **B**

**ProDesk 5.1**
Truly full-range 5.1 monitoring system specifically designed for critical mixing and monitoring on the desktop. **C**

**Blue Sky Sat 265**
Two-way, tri-amplified, 300 watt nearfield monitor: dual 6.5-inch hemispherical woofer and 1-inch dual concentric tweeter **X**

### *DACS*

**Eightch** Eight channel volume control; 5.1, 7.1 monitoring; 8/16 channel ambisonic research; control volume of any multi-speaker format. **B**

### *Dynaudio Acoustics*

**AIR 15, 5.1 Pack 2A**
Threexmaster, twoxslave, and onexAIR Base-2 subwoofer with analogue and digital inputs, plus hardware and software remotes. **E**

**AIR 15 5.1 2 D192**
Threexmaster, twoxslave, and onexAIR Base-2 subwoofer with digital-only input (96kHz and 192kHz), plus hardware and software remotes. **E**

**AIR 15 5.1 Pk 2D6**
Onexmaster, fourxslave, onexAIR Base-2 sub digital-only in, hardware/software remotes. **E**

**AIR 15 St. Pack 1**
Onexmaster and onexslave with digital-only input, plus software remote. **D**

**AIR 15 St. Pack 1A**
Onexmaster and onexslave with analogue and digital inputs, plus software remote. **D**

**AIR 15 St. Pack 1AR**
Onexmaster and onexslave with analogue and digital inputs, plus hardware and software remotes. **D**

**AIR 15 St. Pack 1R**
Onexmaster and onexslave with digital-only inputs, plus hardware and software remotes. **D**

**AIR 20 5.1 2 D192**
Threexmaster, twoxslave, and onexAIR Base-2 subwoofer with digital-only input (96kHz and 192kHz), plus hardware and software remotes. **F**

**AIR 20 5.1 Pack 2A**
Threexmaster, twoxslave, and onexAIR Base-2 subwoofer with analogue and digital inputs, plus hardware and software remotes. **F**

**AIR 20 5.1 Pk 2D6**
Onexmaster, fourxslave, and AIR Base-2 subwoofer with digital-only input, plus hardware and software remotes. **F**

**AIR 20 St. Pack 1**
Onexmaster and onexslave with digital-only input, plus software remote. **D**

**AIR 20 St. Pack 1A**
Onexmaster and onexslave with analogue and digital input, plus software remote. **D**

**AIR 20 St. Pack 1AR**
Onexmaster and onexslave, analogue and digital inputs, hardware/software remotes. **D**

**AIR 20 St. Pack 1R**
Onexmaster and onexslave with digital-only input, plus hardware and software remotes. **D**

**AIR 25 , 5.1 Pack 2A**
Threexmaster, twoxslave, and onexAIR Base-2 subwoofer with analogue and digital inputs, plus hardware and software remotes. **F**

**AIR 25 5.1 2 D192**
Threexmaster, twoxslave, and onexAIR Base-2 subwoofer with digital-only input (96kHz and 192kHz), plus hardware and software remotes. **F**

**AIR 25 5.1 Pk 2D6**
Onexmaster, fourxslave, and onexAIR Base-2 subwoofer with digital-only input, plus hardware and software remotes. **F**

**AIR 25 St. Pack 1**
Onexmaster and onexslave with digital-only input and software remote. **D**

**AIR 25 St. Pack 1A**
Onexmaster and onexslave with analogue and digital inputs, plus software remote. **D**

**AIR 25 St. Pack 1AR**
Onexmaster and onexslave with analogue and digital inputs, hardware/software remotes. **D**

**AIR 25 St. Pack 1R**
Onexmaster and onexslave with digital-only input, plus hardware and software remotes. **D**

**AIR 6 5.1 Pack 1D6**
Onexmaster, fourxslave, AIR Base-1 sub with digital-only input, hard and software remotes. **E**

**AIR 6 5.1 Pack 2D6**
Onexmaster, fourxslave, and AIR Base-2 subwoofer with digital-only input, plus hard and soft remotes. **E**

**AIR 6 5.1 Pk 2 D192**
Threexmaster, twoxslave, and onexAIR Base-2 subwoofer with digital-only input (96kHz and 192kHz), plus hardware and software remote. **E**

**AIR 6 5.1 Pk 2A**
Threexmaster, twoxslave, and onexAIR Base-2 subwoofer with analogue and digital inputs, plus hardware and software remotes. **E**

**AIR 6 St. Pack 1A**
Onexmaster and onexslave with analogue and digital inputs, plus software remote. **C**

**AIR 6 St. Pack 1AR**
Onexmaster and onexslave with analogue and digital inputs, hardware/software remotes. **D**

**AIR 6 St. Pack 1R**
Onexmaster and onexslave with digital-only input, plus hardware and software. **C**

**AIR 6 Stereo Pack 1**
Onexmaster and onexslave with digital-only output and software remote. **C**

**BM12A** Two-way active analogue monitor with an eight-inch woofer and 1.1-inch soft dome tweeter. (234x370x327mm). **B**

**BM15** Two-way large passive nearfield with 10-inch bass driver, 43Hz to 20kHz frequency response, and maximum 109dB SPL (H436xW272xD321mm). **A**

**BM15A** Two-way large active nearfield with XLR inputs, 10-inch bass driver, 40Hz to 21kHz frequency response, and 119dB SPL. **B**

**BM5** Two-way passive nearfield with six-inch bass driver, 55Hz to 29kHz frequnecy response, and 104dB SPL. (H310xW204xD252mm). **A**

**BM5 MK1** Two-way (6.5-inch and 1.1-inch) active (50/50W) monitor with 51Hz to 21kHz freq response. **A**

**BM5A Compact**
Compact, active studio monitor. **A**

**BM6** Two-way passive nearfield with six-inch bass driver, 43Hz to 20kHz frequency response, and 103dB SPL. (H330xW204xD254mm). **A**

**BM6A** Two-way active nearfield with XLR inputs and six-inch bass driver, 41Hz to 21kHz frequency response, and 116 dB SPL. **B**

Dynaudio BM5A

**BM6A MK II** Powerful, compact nearfield. **A**

**M1** Two-way passive nearfield with 2x four-inch bass drivers, 50Hz to 20kHz frequency response, and 111dB SPL. (H210xW450xD310mm). **B**

**M1.5** Two-way large passive nearfield/midfield monitor with 2x four-inch bass drivers, 34Hz to 20kHz frequency response, and 108dB SPL. **B**

**M2** Three-way passive mid/main monitor with 2x eight-inch bass drivers, 34Hz to 20kHz response, 114dB SPL. (H340xW680xD500mm). **C**

**M3A** Complete active system comprising 2x Chord SPA1032 amps with analogue active crossover for flush mounted wall installations. **F**

**M3A** Various active main systems available with a choice of different amps and crossovers. **D**

**M3F** Active three-way film dubbing monitor. **X**

**M3P** Three-way passive main monitor, 2x12-inch LF, 2x four-inch MF, T330 HF, 30Hz to 20kHz. **D**

**M4** Active four-way main monitors. **X**

### *Exigy Ltd*

**S212 surround system**

Medium/high power, non-ported direct radiator, three way system for film and post production monitoring in all formats in medium to large rooms. Various amp, surround, LFE options; fully customised cabinets possible. **F/G**

**S215 surround system**

High power, non-ported direct radiator, three way system. All formats in medium to large rooms. Various amp, surround, LFE options offered, customised cabinets possible. **G**

**S215B Surround system**

Very high power, non-ported direct radiator, four way system for film/post production. All formats in large rooms. Various amp, surround, LFE options. Customised cabinets possible. **G**

**S28 surround system**

Medium power, non-ported direct radiator, three way system for film and post production monitoring. Various amp, surround, LFE options offered. Customised cabinets are possible. **F**

### *Focal Professional*

**SM11-C** Three-way digital centre channel speaker. Pure Beryllium inverted dome tweeter, 6.5-inch mid, 11-inch woofer. Built-in amps. 34Hz-40kHz. **D**

### *Hot House*

**SB 412** Monitor and sub-woofer Package. Studio. Full range monitor package; tri-amped main monitor. Peak SPL: 137-139dB. **G**

**SD 312** Monitor and sub-woofer Package. Studio. Full range monitor package; tri-amped main monitor. Peak SPL: 137-139dB. **G**

### *Samson*

**Resolv 2.1 Monitoring System**

Nearfield monitoring system consisting of a pair of Resolv 50a satellites and Sub88. **A**

### *Sonifex*

**RM-2S10** Reference monitor, two LED meters, 10 stereo channel inputs. **B**

**RM-2S4** Reference monitor, two LED meters, four stereo channel inputs. **B**

**RM-4C8** Reference monitor, four LED meters, eight channel inputs, dual select. **B**

**RM-4C8-E1B**

Ref monitor RM-4C8, RM-E1B Dolby decoder. **D**

**RM-4C8-E1X**

Ref monitor RM-4C8, RM-E1X Dolby decoder. **D**

**RM-4C8-HDE1**

Reference monitor RM-4C8 with RM-HDE1 Dolby decoder card. **D**

**RM-CA2** Confidence monitor, two LED meters and two analogue stereo inputs. **A**

**RM-CAD8** Confidence monitor, two LED meters, two analogue, and six digital stereo inputs. **B**

**SM24-PPM**

Station Master radio studio switcher. **C**

**TB-6D** Talkback Intercom desktop and rackmount. **A**

## Studio Monitor Control

### *Audient*

**ASP510** Surround sound mix/monitor controller. **C**

**Centro** Master section, source selection, cue mixing, talkback and monitor control. **B**

### *Blue Sky*

**Bass Management Controller**

Full bass management, calibration, remote volume control; convenient, easy-to-use. **A**

### *Dangerous Music*

**Dangerous D-BOX**

Stereo monitor control/input selector, 8x2 analogue summing section, cue, talkback, headphone amps, high-quality D/A converter. **B**

**Dangerous Monitor**

Stereo monitor controller, flawless input/speaker switching, mastering-quality stereo D/A. Integrates with the Dangerous Master. **C**

**Dangerous Monitor ST-SR**

R/C-based stereo monitor/input selector, exp. to 5.1 surround. headphone amp cue/talkback. **B**

### *Dolby Laboratories*

**DP564** Multi-channel decoder: Monitoring of Dolby Digital, Digital Surround EX, Surround Pro Logic, Pro Logic II and PCM soundtracks. **D**

**DP570** Multi-channel tool for monitoring surround audio and real-time creation of Dolby Digital metadata for DTV and DVD surround. **D**

### *FAR*

**RC-D1** Digital remote control. **B**

### *Grace Design*

**m902** Reference headphone amp, DAC and preamp/monitor controller. AES,USB spdif, toslink, balanced or unbalanced analogue inputs. **B**

**m904** High fidelity monitor control with complete I/O for all critical monitoring applications. **C**

**m906** High fidelity 5.1 monitor control with complete I/O for all critical monitoring applications including tracking, mixing, mastering or post. **D**

### *Hot House*

**SBX** Sub-woofer processor. Adjustable low-pass Q, frequency, phase, shelf frequency, low-frequency, low-pass gain controls; bypass. **C**

### *Klein + Hummel*

**Pro C 28** Digital FIR controller. Stereo four-way digital loudspeaker controller with FIR filtering. **D**

**Pro M 1012** Monitor management system. **C**

### *KRK*

**ERGO** Acoustic room correction/monitor control. **B**

### *Mackie*

**The Big Knob Studio Command System**

Desktop audio control centre. **A**

### *Martinsound*

**BalancerMAX**

5.1 systems interface. **B**

**FilterMAX** Surround LFE filter. **B**

**ForMAX** 24-input, eight-output re-assign matrix for monitoring multi-element mixes while conforming to standard monitor formats. **B**

**ManagerMAX**

Surround 5.1 bass management. **D**

**MicroPannerMAX**

Surround 5.0 panner. **B**

**MonitorMAX**

Stereo monitor controller, talkback functions. **C**

**MultiMAX EX and EXR**

Monitor control systems for up to eight-channel surround set-ups. **D**

**PanMAX** Auto surround panner, up to eight channels. **C**

**RecordistMAX**

Expandable monitor mixer with programmable input, sync, and playback monitoring. **E**

### *Miller and Kreisel Professional*

**LFE 5.1 SDS**

5.1 SDS bass management controller, with six-channel volume control. **X**

**LFE-4** Fully balanced bass management controller accepts inputs for six channels. **X**

### *NHT*

**PVC PC** Passive volume control, RCA and 1/8-inch I/O. **A**

**PVC PRO** Passive volume control with XLR I/O. **A**

### *PreSonus*

**Central Station**

Studio monitoring and talkback controller. Five stereo inputs, three stereo monitor outputs, talkback, dim, mute, mono, optional R/C. **A**

**HP4** Four-ch headphone distribution amp, control room monitor outputs. Mono or stereo. **A**

**HP60** Six-ch high output headphone amp. Two stereo inputs (A&B), external input per ch. Each ch allows mixing of A/B inputs, control of external input level. Mute and mono functions. **A**

**Monitor Station**

Desktop monitor controller, three stereo inputs, three sets of speakers outputs, extensive talkback/cue facilities. Four high output headphone amps/eight-seg LED metering. **A**

### *Raindirk Audio*

**MON1U12/8**

1U self-powered, 12-input/eight-output monitor listening/routing module. **B**

**MON1U8/4** 1U self-powered, eight-input/four-output monitor listening/routing module. **B**

### *Samson*

**C Control** Studio control room matrix. Three monitor outputs: Dim, Mute, Mono. Four two-track inputs/ouputs. Headphone amp, talkback. **A**

### *SPL*

**2Control** Speaker/headphone monitoring controller. **A**

**MTC** Monitoring and talkback controller for up to three stereo speaker sets with comfortable talkback and cue mixing functions. **A**

**SMC** Surround monitoring controller for simultaneous monitoring control and speaker management of 5.1 and stereo speaker sets. **A**

**Volume2** Analogue high-end volume control for stereo monitoring. **A**

**Volume8** Analogue high-end volume control for up to 7.1 multi-channel monitoring. **A**

### *TC Electronic*

**BMC-2** Hi def DAC and monitor controller. **A**

**DB2** DTV loudness control processor. **D**

**Level Pilot** Monitor controller. **A**

### *Trinnov Audio*

**Optimizer MC**

Multi-channel loudspeaker processor, maximises mix translation. Measures the room, improves loudspeaker behaviour in terms of frequency, phase and impulse response. **E**

**Optimizer ST**

Stereo loudspeaker processor, maximises mix translation. Measures room, improves loudspeaker behaviour in terms of frequency, phase, and impulse response. **C**

**ADP61** Studio AV preamp decoder. **X**

**MV71** Remote digitally controlled surround compatible level controller. **X**

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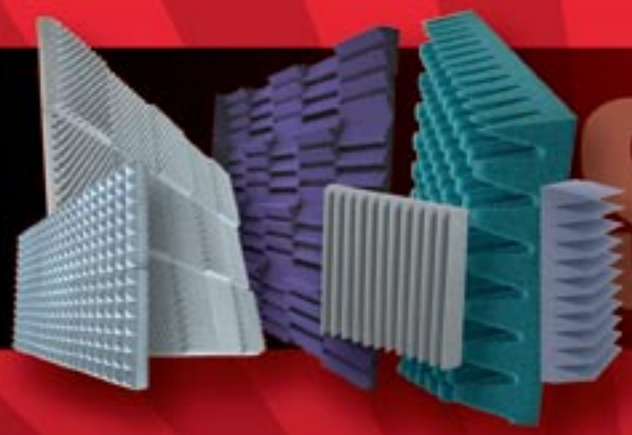

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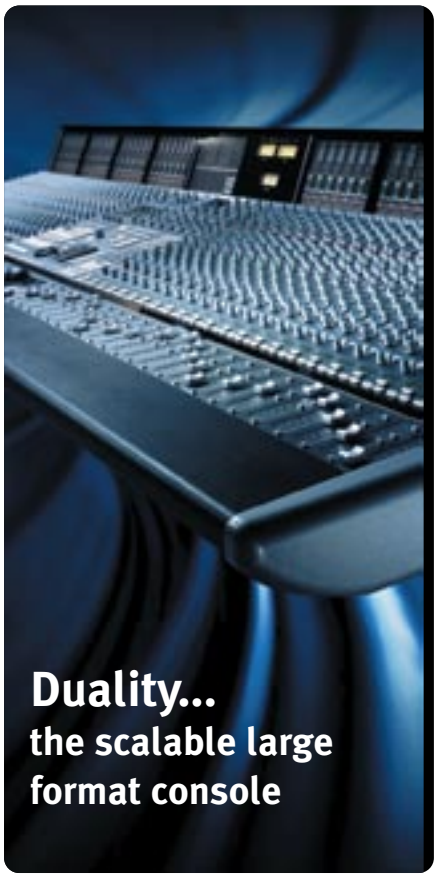

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